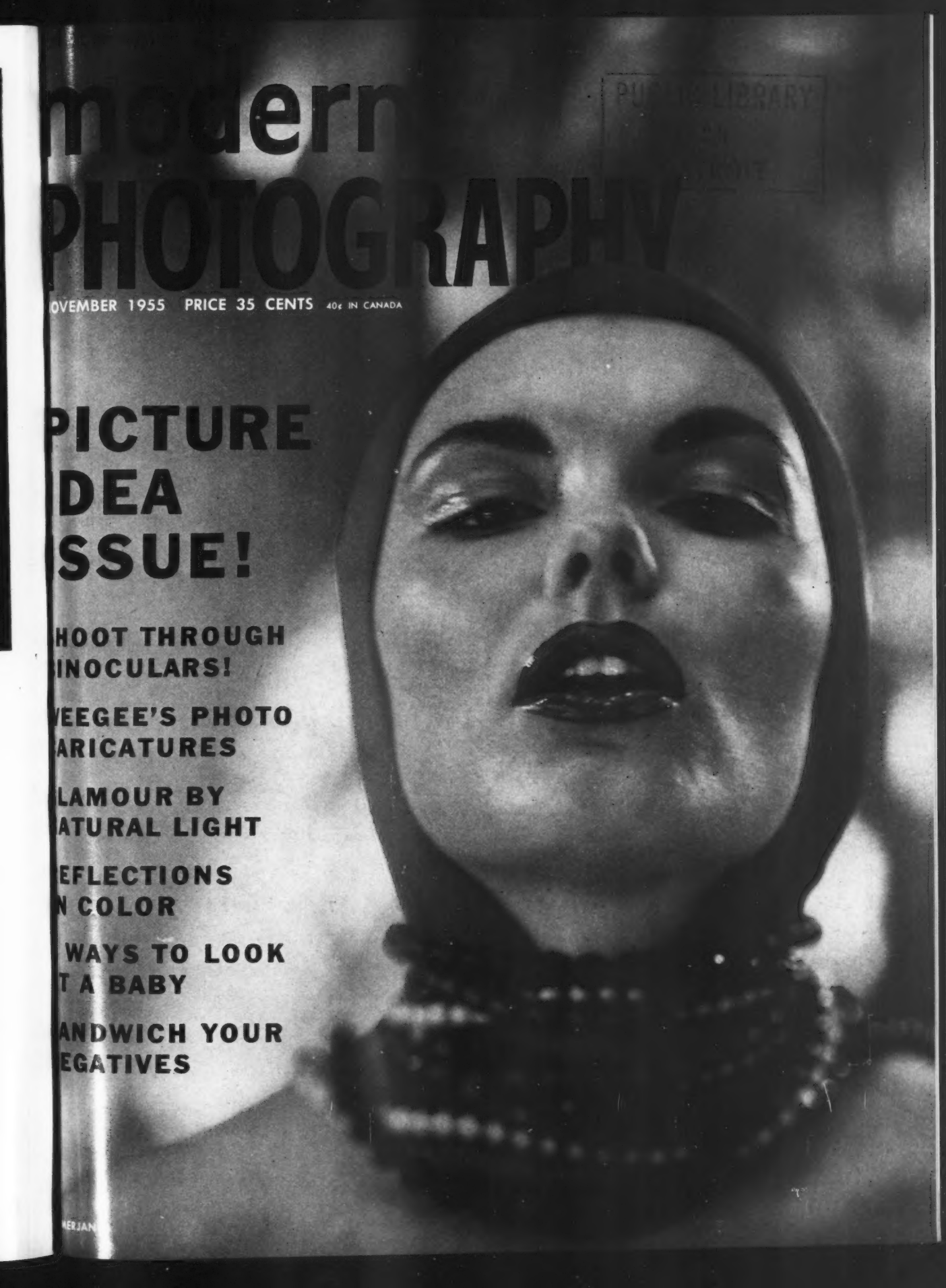

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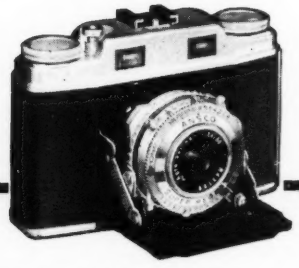
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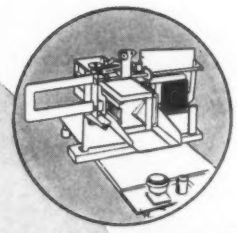
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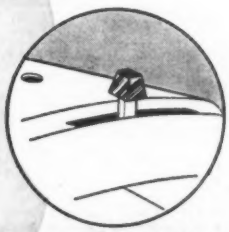
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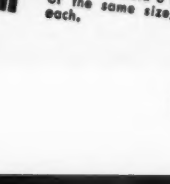
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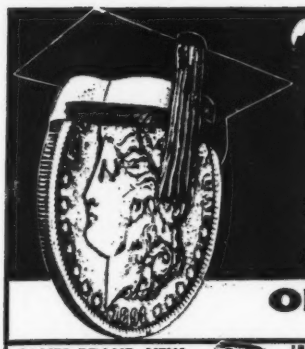
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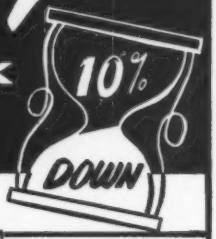


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POLAROID CORPORATION ANNOUNCES A NEW KIND OF LAND FILM TO MEET PROFESSIONAL REQUIREMENTS

THE ENGRAVING AT LEFT WAS MADE DIRECTLY FROM AN ORIGINAL PICTURE TAKEN WITH POLAROID® PROFESSIONAL PAN LAND FILM

Professional Pan is a new Polaroid Land film designed for professional and technical photographers and for critical amateurs. It has nearly twice the resolving power of our Type 41 film, to give you added sharpness in your pictures. It has over twice the dynamic range, to match all the light values of nature. It has twice the speed. It offers effective control of contrast, so you can make your pictures subtle or snappy as you choose. It is panchromatic.

Excellent for enlargements and engravings

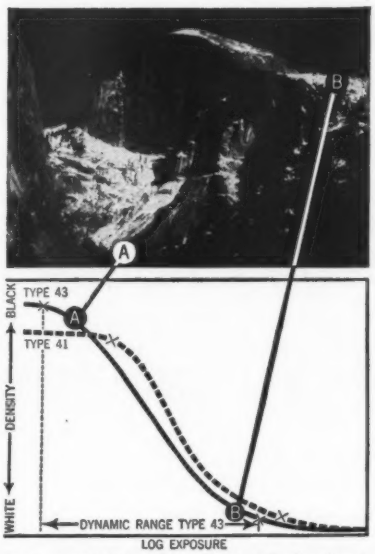
During the last year or two, we have changed our films in many ways, to make the most of the natural sharpness of the Land process and its freedom from graininess. In making Professional Pan Type 43, special coatings are applied under the negative emulsion, to get a glass-smooth surface. The result is a print so sharp that it produces amazingly crisp halftone plates, under the uncompromising eye of the engraver's camera, at enlargements of three diameters and more.

You can also make photographic enlargements of excellent quality, working either with copy negatives made in your own darkroom or with the negatives that Polaroid's Copy Service Department makes for you on a new copy-negative film that preserves the delicate tone-values of the original.

Faithful detail in both light and shadow areas

As important as its high resolving power, is the film's wide dynamic range. With Professional Pan, you can faithfully reproduce both highlight and shadow detail in any scene you are ever likely to come across. The curves on the chart will show you why. In the solid line, you see the lights and darks of a finished Polaroid Professional Pan Land print plotted against the exposure made with the camera.

The chart also shows where the measured brightness-levels of an actual outdoor scene fall on the curve. This scene was selected for its high contrast-range. But with Professional Pan, you have a comfortable match for it. You hold the texture of the sunlit snow with no "burning-out" of detail. You also reproduce the subtle variations in the blacks that put depth in the heavy shadows.



The extended dynamic range of Professional Pan (solid line) holds low-brightness detail (A–A) as well as high-brightness detail (B–B) in high-contrast scene, with range to spare. Dotted line: Type 41.

The dotted curve in the chart shows our regular Type 41 film. This behaves very nicely in most situations. Even on dull days it turns out the snappy prints that many snapshooters prefer. But in a scene as harshly lighted as this, you would burn-out the highlight detail or black-in the shadows, one or the other. With Professional Pan, you hold both.

With Professional Pan, you actually have enough dynamic range left over on most shots to give you some leeway in choosing exposures. To get a sun-drenched, high-key effect in your print, you can often double the correct exposure. To get a rich, low-key effect, you can cut it in half. Both prints will be good, photographically, with all the detail present. But they will be totally different in mood.

Controllable contrast

The new film has another remarkable feature. You can control its contrast. To get extra contrast into your picture, you simply leave it longer in the camera — say 90 or 120 seconds. The whites in the picture will stay nearly the same, but the greys will grow darker and the blacks blacker, to give you a vivid, dramatic print. If the scene is over-harsh and you want less contrast in the picture, you take the picture out quicker — say in 35 seconds. The greys will be lighter and blacks less black, to give you a quieter, softer print. The choice is like the one you make in the darkroom when you pick the film-development time or the grade of printing paper to fit a given negative. But here of course you can make the choice right on the scene. You can revise it then and there, as you match your picture against the possibilities of your subject and apply your own creative judgments.

With Professional Pan you need not be satisfied with a literal translation of the scene. You can call your own tune—high-key or low-key, soft or snappy.

POLAROID LAND FILMS

PROFESSIONAL PAN
Panchromatic, extended dynamic range (60-100), controllable contrast, high resolving power, speed 200 (ASA equivalent).

POLAROID POLAPAN 400
Panchromatic, extended dynamic range (50), normal contrast, speed 400.

POLAROID POLAPAN 200
Panchromatic, extended dynamic range (50), normal contrast, speed 200.

TYPES 41 AND 31
Orthochromatic, moderate dynamic range (25), high contrast, speed 100.

Use and availability

In general format and handling, the new film is identical with our other Polaroid Land films. Pictures made on it will last like any fine prints when coated promptly with the coating supplied with the roll.

With Professional Pan film, you make Polaroid Land pictures that challenge conventional, wet-process pictures at their very best. We urge you to try it.

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NIKON S-2



Little Differences That Count When You Choose a 35mm Camera

The most important differences between two products are often those you can't see. Here are two such examples—two additional reasons why the NIKON S-2 is to be preferred when choosing a 35mm camera:

The Reflecting Elements of the NIKON S-2 Rangefinder are Surface-Coated with *Gold*.

Most other cameras use silver. Gold, unlike silver, does not tarnish or darken with age. Gold is unaffected by atmospheric conditions, and remains always bright and shiny. This little difference means that the image in the NIKON S-2 finder stays brilliant long after others have grown dim due to chemical action.

The Shutter of the NIKON S-2 Moves Across the Focal Plane in 17 Milliseconds.

Most other focal plane shutters on 35mm cameras are slower, taking at least half again as long. This little difference means that the shutter of the NIKON S-2 is 50% more effective in stopping the action of fast moving objects and in preventing elongation distortion. It also assures positive synchronization with 20-millisecond, M-type flashbulbs, up to 1/500th sec.

These are the *little* things that make the *big* difference when you choose a camera . . . things like the tripod socket built into the camera body—centered and balanced—instead of attached to the camera back or baseplate . . . the fixed, factory-aligned takeup spool instead of a loose one . . . the transport and rewind levers made of tough, durable stainless steel. And there are many other such little differences that don't meet the eye.

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You can see why it is said that the NIKON S-2 combines more wanted features than any other 35mm camera – and why so many who are switching to 35mm are choosing the NIKON S-2 camera with NIKKOR lenses.

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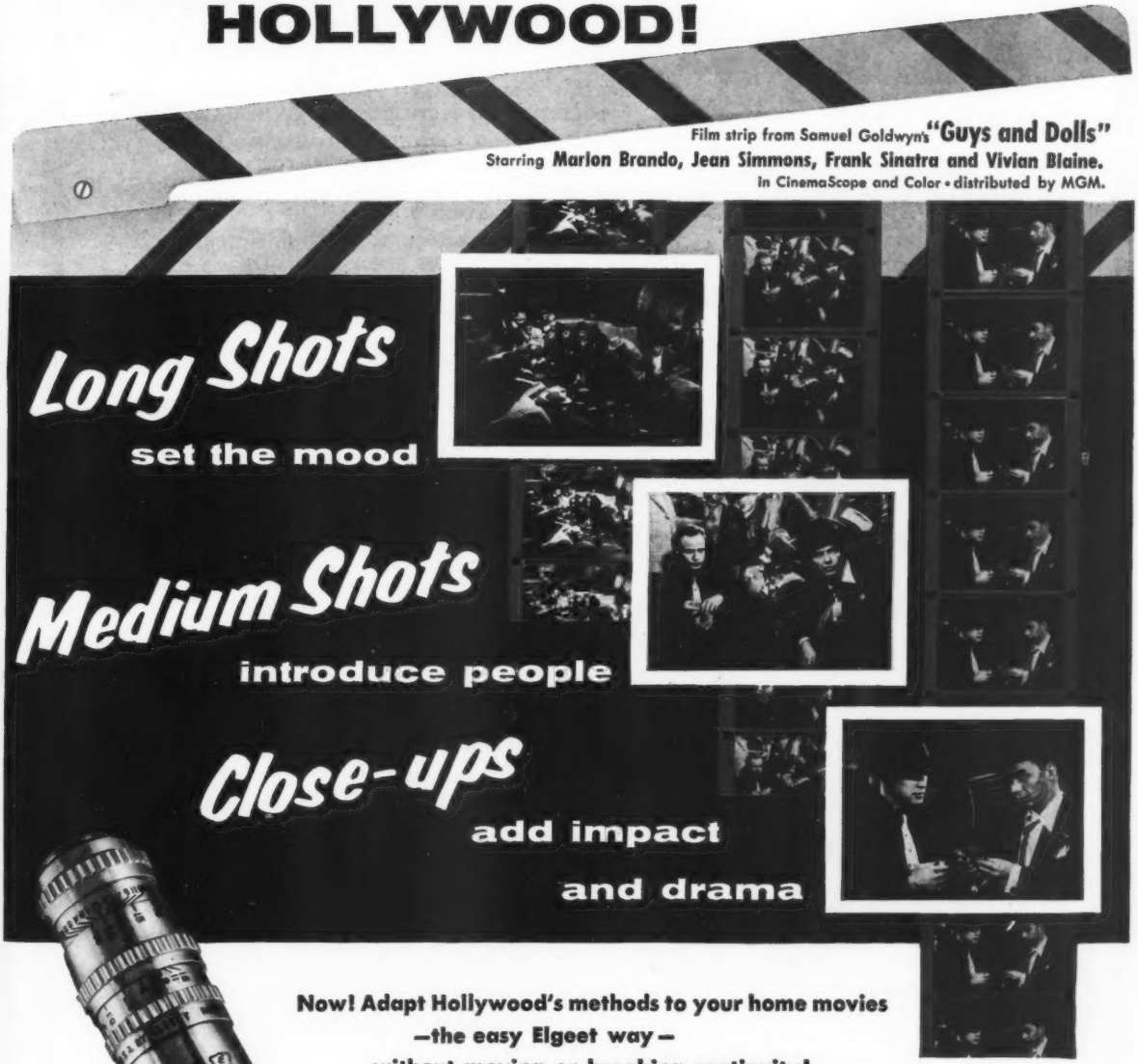
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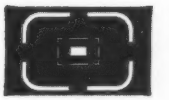
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in design and precision

there's nothing like a LEICA

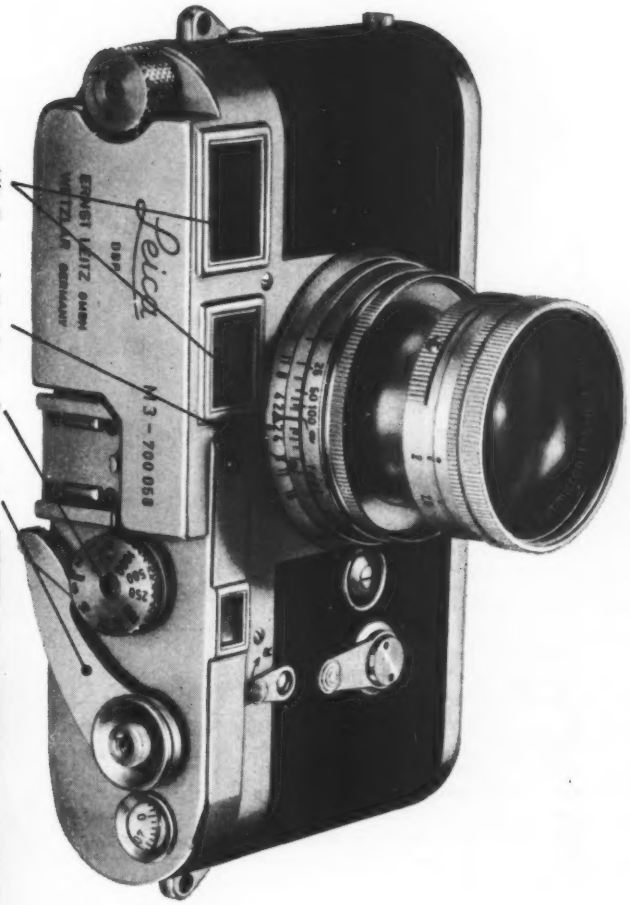


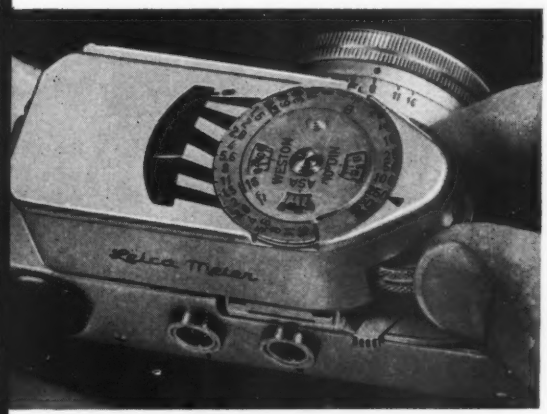
Bright-line frame outlines exact field of view. Frame changes automatically with insertion of different lenses. Automatic parallax correction for all lenses.

Precision bayonet quick-change mount for complete range of interchangeable lenses, combines speed and convenience of bayonet mount with safety and rigidity of thread mount. Thread mount LEICA lenses can be used, with proper adapters.

Shutter speed dial with click stops from 1 to 1/1000th sec. and Bulb.

Lever for rapid film advance and simultaneous cocking of shutter—prevents double exposures.





Life-size viewfinder and rangefinder combined in one large viewing window.

Two flash outlets (back of camera) provide full and automatic synchronization for flash bulbs and electronic flash.

Exposure meter with extreme sensitivity range couples directly to shutter speed dial for quick, automatic settings.

These are just a few of the many outstanding features of the new LEICA M-3.

The 35mm LEICA M-3 is the world's most advanced camera. Made by the manufacturers of famous Leitz microscopes, it represents a unique achievement in camera craftsmanship. Let your LEICA dealer show you the many automatic features that make it the world's most advanced camera.

NEW Leica M-3

lifetime investment in perfect photography

E. LEITZ, INC., 468 FOURTH AVENUE, NEW YORK 16, N. Y.
Distributors of the world-famous products of Ernst Leitz, Wetzlar, Germany
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OF A SERIES

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The Added Advantages of a

Linhof

SUPER TECHNIKA

THE Linhof MULTIFOCUS RANGEFINDER

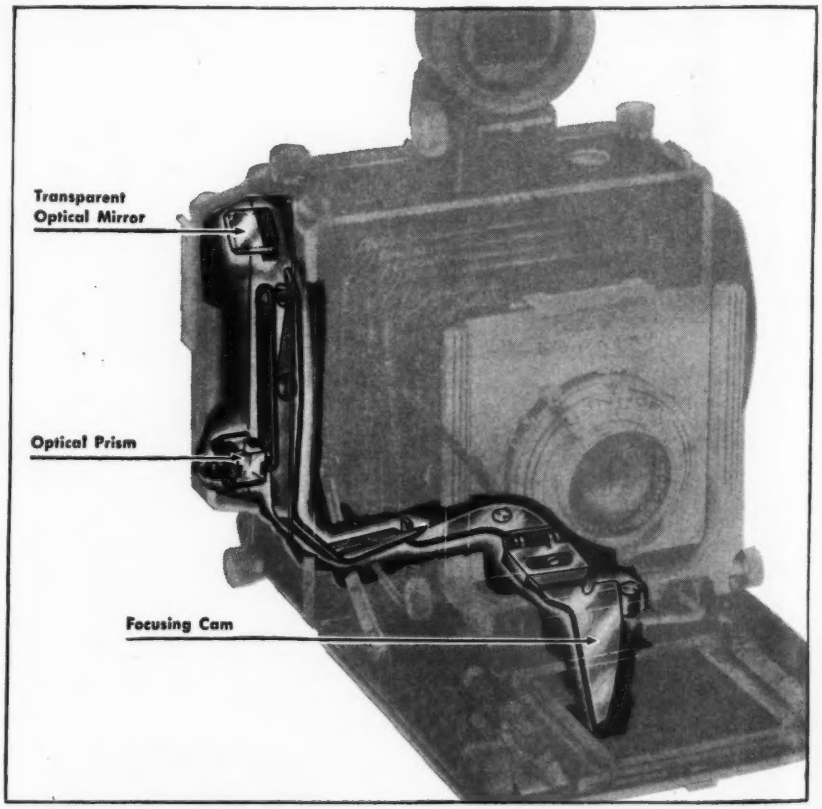
Linhof was first to build a coupled rangefinder into a large-negative camera. And it was designed to couple to as many different lenses as could be used with the Linhof Super Technika, hence the name—Multifocus Rangefinder. Manufactured to the highest precision standards, the Multifocus Rangefinder has not been equalled for accuracy and performance.

Others have attempted to utilize the interchangeable focusing cam—but without achieving the reliability of the Linhof method. One of the secrets is the size of the cam. The smaller a cam, the shorter the curve—and the shorter the curve, the greater the error. Only a large cam, as used by Linhof, can accommodate the precise contours of the lens curve so that the focusing mechanism conforms to the true curve of the specific lens to be used, and tracks accurately at all distances. For example, the Multifocus Rangefinder permits a 15cm lens to be focused to as close as 22 inches.

The Multifocus Rangefinder is only one of the reasons why the Super Technika is called 'the world's most versatile camera'. People will also tell you about the revolving back with its multiple swing and tilt movements, the rising, shifting and tilting lens standard, the triple extension bellows and the many other exclusive features which fit the Super Technika for every possible task in photography. These are all added advantages which you cannot find in any other camera in the field—and which you can enjoy for very little more than the cost of conventional equipment.

Copies of this ad and other Super Technika features, in detail, may be obtained by writing to the address below. Descriptive literature and price information will be included. Please specify 2¼ x 3¼, 4 x 5 or 5 x 7.

See Your LINHOF Dealer for a Super Technika demonstration



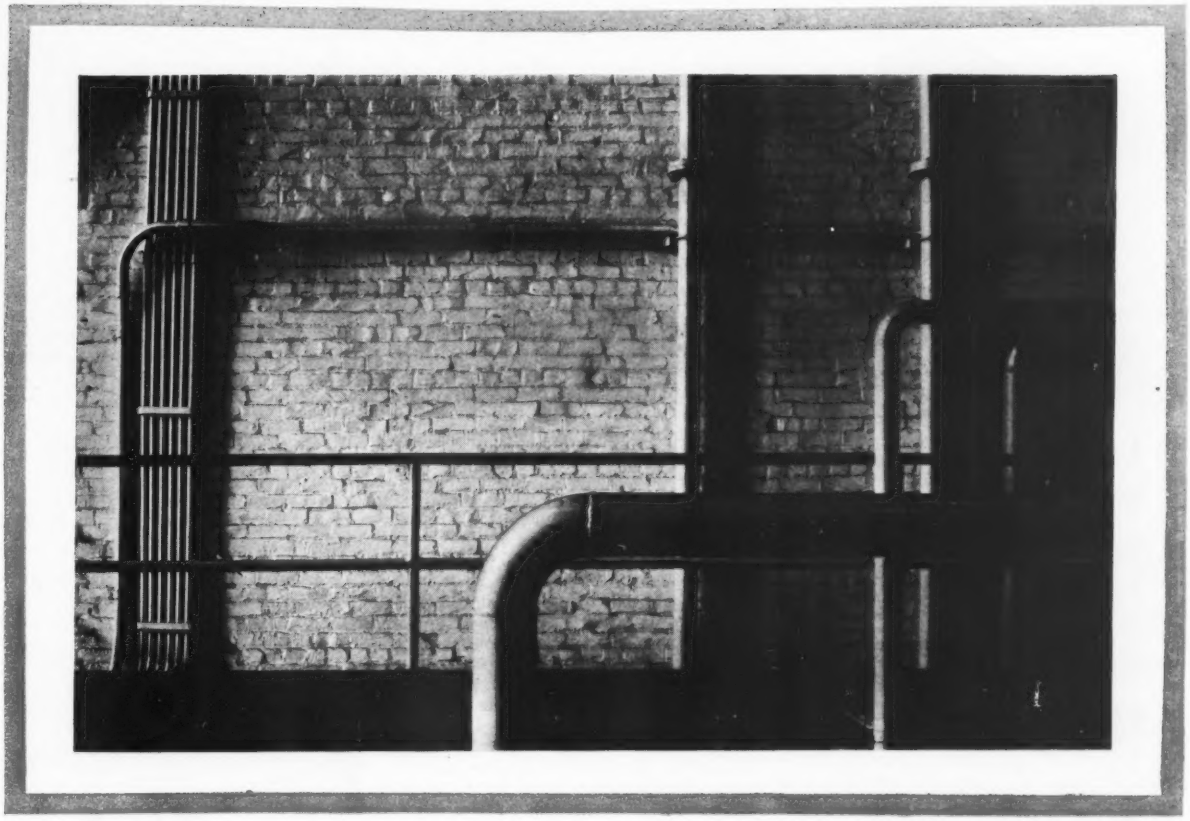
The **Optical Prism** offers the advantage of increased image brightness and greater accuracy. This is another important feature of the Linhof Multifocus Rangefinder.

The **Focusing Cams** are made of a specially hard steel. They are extra-large and easily interchangeable. Each is individually precision-ground for the specific lens to be used, and is identified with the lens serial number. Any lens from 90mm to 360mm can be coupled.

The entire linkage system of the Multifocus Rangefinder operates with virtually no 'play' or tolerance — so that the rangefinder responds to the slightest movement of the focusing knob.

Linhof Corporation of America

Sole Distributor **KLING** PHOTO CORPORATION • 235 Fourth Avenue, New York 3, N. Y. • 7303 Melrose Avenue, Los Angeles 46, Cal.



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(16mm to 4" x 5"). Net Price: 198.75 with Motor and Lifetime Guarantee (207.75 From Denver West)

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The photographic enlarger is one of the most important pieces of equipment with which we may accurately create "great pictures". *Beseler Enlargers* are designed by photographers and engineered with exactly this freedom and precision in mind: absolute rigidity of framework, automatic electric controls, tilting-locking lens stage, one set of condensers for all negatives . . . a total of *7 Major Contributions never before found in any other enlarger.*

CHARLES *Beseler* COMPANY

SINCE 1869

EAST ORANGE, NEW JERSEY

The picture above is in the BESELER COLLECTION. Enlarged copies of this photograph are available without advertising text. Write to Beseler giving name and issue of this magazine. No obligation. (Many unpublished pictures are eligible for the BESELER COLLECTION. Ask for details.)

Beseler manufactures The Most Advanced Enlargers in Photographic History — Models 45M, 45MB, 67MB. See them at your Franchised Beseler Dealer or write Beseler for descriptive literature and for the new Free book: "The Development of the Modern Enlarger".



Can *you* name this famous photographer?

CLUES: Known well to readers of photographic magazines, annuals, and national magazines such as *Life, Harper's Bazaar, Holiday* and others, this world famous artist has authored photographic books on famous cities and international resorts. His recent volume of figure studies is a modern classic.



WIN AN ENTECO COMBINATION CASE!

Compact carrier case of top-grain cowhide is compartmented to hold your Lens Hood, Adapter Ring and up to eight filters. Available in series V, VI or VII.

Ten Enteco Combination Cases will be awarded as prizes to the FIRST TEN readers who write in correctly identifying the profile of this photographer.

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ENTECO INDUSTRIES, INC.
610 Kosciusko St., Brooklyn 21, N. Y.

Coffee Break
WITH THE EDITORS

THIS MONTH'S COVER • • •

Peter James Samerjan of Hollywood is this month's cover photographer. His unusual picture is a result of good thinking plus good technique. In his own words:

"I wanted to photograph a striking head against a background with movement. Most cover photographs usually employ either a solid color or some sort of sharply defined pattern. To get around this I first put up a gold foil background. Then I added strips of various colored papers along with multi-colored papier-mache balls (picked up in an art store). The strips of paper and the papier-mache balls were kept in constant movement in the background by an electric fan. The finished effect made a most unusual and exciting background for the beautiful head of Susanne Lloyd."

Samerjan used an 8 x 10 Deardorff with a 14-inch Commercial Ektar lens, Type B Ektachrome, overhead skylight with four banks of 500 watt bulbs. Exposure was ½ sec. at f/10.

VSP MAGIC • • •

Friday evening November 18 should be a gala time for all photo hobbyists around New York City. On that date the Volunteer Service Photographers,



Desfor: he'll help VSP

an organization devoted to using photography for the recreation and rehabilitation of hospitalized veterans and long term civilian patients, is presenting a benefit performance.

Star of the show will be Irving Desfor, photo art director for Associated Press Newsfeatures and columnists of Camera News, an AP release. He will present his hilarious and informative show "Photo Magic," a combination of photography and prestidigitation. Those who have seen the show at camera clubs, photographic seminars, etc. throughout the country recommend it highly.

Cocktails will be served following the performance at 8 P.M., Nov. 18th, the Barbizon Room of the Hotel Barbizon Plaza, West 58th St. at Sixth Ave., New York City. Reservations should be made by writing to the Volunteer Service Photographers, 292 Madison Ave., N. Y. 17, N. Y. Phone: MU 6-5829.

WEEGEE UNDER GLASS • • •

Been bothered by too many friends of late? Want to lose a few? Let Weegee help you. His latest technique for making caricatures by distortion needs



Weegee: caricatured by Weegee

only a few pieces of patterned glass in addition to regular darkroom equipment. As an example of what can be accomplished, herewith we have Weegee rather cubically turned out with a spaghetti-like Empire State building waving in the background. So gather those negatives of friends, retire to the darkroom and turn to *page 64* for the frightening story of what photographic crimes can be accomplished. Don't try it with friends who have a sense of humor, however. They may even like it.

THE CAMERAS CYCLED • • •

On Sunday, June 19, several hundred camera fans, assorted models, cameras, bicycles, lights and children packed into a special excursion train

(*Continued on page 18*)

The proof is in the pictures

MADE IN
WEST GERMANY











CONTAFLEX

ZEISS IKON

We wish you could see the 11 x 14 prints from which these Contaflex pictures were reproduced. Such fidelity to detail and tone values!

There are good reasons why the Contaflex makes such fine pictures. First, there's the superb Zeiss Tessar f/2.8 45mm lens with its wide field of view and great depth of focus. Produces pictures of striking brilliance and permits shots in difficult light. Then there's the unique Contaflex focusing system which combines ground glass and range-finder, making it so easy to get needle-sharp pictures in a jiffy. The image you see is natural size, right-side-up and unreversed — no parallax, because you view through the taking lens. And you've never handled a camera that's more simple to manipulate.

Proxar lenses are available for taking objects as close as 6 inches, with the camera hand held — no extra focusing units needed.

Fully synch. Synchro Compur shutter has speeds to 1/500 sec. Model II has built-in photoelectric exposure meter.

At leading dealers. Write for Contaflex booklet.

CARL ZEISS, INC., 485 FIFTH AVENUE, NEW YORK 17



STOP!

here's more...

did you see our completely different 2 pages of MINIFILM VALUES in Popular Photography this month? If you haven't... you can't afford not to! These are 4 pages of your greatest money saving buys!

You can now buy a complete 8mm Movie Turret Camera with Lenses— at the price of the Camera alone!

CAMERA	NORMAL	WIDE ANGLE	TELEPHOTO	USED SPECIAL
Bolex B8	f2.5		1½" f3.5	$ 82.50
Keystone K35	f2.5	7mm f2.5	1½" f3.5	$ 92.50
Revere 99	f1.9	7mm f2.5	1½" f3.5	$ 97.50
Revere 84	f1.9	7mm f2.5	1½" f3.5	$109.50
B&H 134 TA	f1.9	7mm f2.5	1½" f3.5	$122.50
B&H 172 A	f1.9		1½" f3.5	$127.50
DeJur Fadematic	f1.9	7mm f2.5	1½" f3.5	$137.50
Bolex H8 Leader	f1.9	7mm f2.5	1½" f3.5	$127.50
			1½" f3.5	$189.50

FREE Exakta Course—How to get the most out of your camera.*

EXAKTA VX SALE

SAVE OVER $150

Brand New Cameras with Split-Field Rangefinder Penta Prism

with f1.9 Auto Meyer Primoplan Preset, Reg. $326.50 — **Special $199.50**

with f2 Zeiss Biotar Preset Reg. $392.50 — **Special $239.00**

with f1.5 Angenieux Preset Reg. $416.50 — **Special $239.00**

Furnished with Factory Authorized Guarantee, Import Certificate and Owner's Registration.

*Sent with any Exakta Camera you buy.

IF YOU THOUGHT STEREO WAS BEYOND YOUR REACH... MINIFILM DISPROVES IT!

We have at last succeeded in obtaining a stereo camera that is made to professional standards, and priced so that a beginner can afford it. We can't mention the name of this fine German Import but it is the most popular Stereo Camera in Europe. This sale precedes its mass introduction to the American Market. We only ask that you check the features and compare with stereos costing twice the price!

- Matched f3.5 Steinheil Cassar Lenses
- Rapid Wind Lever transports film, cocks shutter, moves film counter and prevents double exposure.
- Speeds to 1/200th sec.
- Flash Synchronization
- Satin chrome and black morocco leather finish

Flash Gun $7.95
Case $6.95

ONLY **$49.95** BRAND NEW

FREE 35mm Battery Operated SLIDE VIEWER included!

LEICA IIIF

- f2 Ctd. Summitar Lens
- 1 Sec to 1/1000th
- Full Synchronization

USED **145.95**

	Used
w/f1.5 Xenon	$179.00
w/f2 Summicron	177.50
w/f1.5 Summarit	185.95

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WE SEARCHED OUR BUYERS SCOURED AT HOME AND ABROAD

WE TESTED
- FOR ACCURACY
- FOR SIMPLICITY
- FOR PRECISION CONSTRUCTION

WE FOUND IT! NATIONALLY ADVERTISED FAMOUS NAME EXPOSURE METER

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AT SAVINGS OVER 50%

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FREE Famous brand $1.85 package of 2x2 metal-glass binders included!

BIGGEST BUY in Blower-Cooled Top-Make USED SLIDE PROJECTORS!

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TDC Headliner 300 Watt, w/Selectron changer	$59.50	$30.50
LaBelle 55 500 Watt Automatic	95.00	28.50
Golde Maaumatic 300 Watt	56.50	49.95 / 25.95

SAVE OVER 60%

Berthiot Pan Cinor f2.8 Z-ZOOM LENS for all 16mm cameras

Brand New disc. model **With FINDER** reg. $447.50

MINIFILM SPECIAL $199.50

EXCLUSIVE GERMAN IMPORT

RAPID WIND 35mm COLOR CAMERA

No other 35mm camera anywhere near this price, offers so much . . .

- RAPID WIND
- f2.8 CTD. LENS
- COUPLED RANGEFINDER

Reg. $64.95 ONLY **$32.50** BRAND NEW

Synchro Shutter • Double Exp. Prev. • All Metal Const. • Compact design • Fully Guaranteed

	Reg.	spec.
Leather Eveready Case	6.95	4.95
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FREE SUBSCRIPTION TO "BOLEX REPORTER" INCLUDED

3 LENS BOLEX H16 OUTFIT

A terrific buy at this **WHOPPING LOW PRICE!**

You get:
- Bolex Camera Body used, plus Brand New Lenses
- Brand New: 15mm f2.8 Wide Angle, 25mm f1.9 Normal Angle, 75mm f4.5 Telephoto

COMPLETE **$229** USED

ONLY $8.95 10% Down GETS YOU THE AMAZING 35mm LORDOMAT

NO OTHER CAMERA IN THE WORLD, UNDER $100 OFFERS THESE 3 VITAL, VERSATILE FEATURES!

1. INTERCHANGEABLE rangefinder-coupling LENSES normal telephoto wide angle
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with f2.8 LORDON Lens, click stops.

Only $89.95

TOP NAT'L. ADVERTISED EXPOSURE METERS at ROCK BOTTOM PRICES!

It Saves You Money!
It Assures You Perfect Exposure!

NORWOOD DIRECTOR

Colormatic control, Incident or Reflected Light

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• GE DW 68	29.95	14.50
• GE PRI	24.50	11.50
• DE JUR 58	32.50	16.50
• LEICA METER	14.95	8.50
	24.00	15.75

*2 Year Minifilm Guarantee

FREE DELUXE CRYSTAL BEADED FAMOUS-MAKE SCREEN INCLUDED!

8mm MOVIE PROJECTORS

Top, nationally advertised brands used—Guaranteed.

Revere "85"	$58.95
Revere "90"	66.95
Bell & Howell "253"	46.95
Kodak Brownie	39.50
Keystone "K-70"	39.95
Keystone "K-109"	88.00

BRAND NEW FOR KINE EXAKTA RANGE-FINDER PRISM

Eye level view-finder and automatic split image range-finder. Complete with extra ground glass and case

Value 89.50 SPECIAL **36.50**

Range-Finder Glass Only . . . 12.75

GUARANTEED!

To be the finest TWIN-LENS REFLEX you've ever seen at Four Times the price, or

YOUR MONEY BACK!

A precision made camera, not a mass produced stamping.
- f3.5 Ctd. Lenses
- Speeds to 1/200th sec.
- Platform Twin Mount Focusing
- MXF Synchro Shutter

A TREMENDOUS VALUE! Brand New Only **$29.95**

SAVE $119.95 on Brand New Latest 1955 Multi-Focus PACEMAKER GRAPHIC and ULTRABLITZ Combination Outfit!!

4x5 **PACEMAKER CROWN GRAPHIC** with New Graphic Multi-Focus Range-Finder and Graphic Rangelite . .

- 135mm f4.7 Ctd. Press Synchro Lens
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- Press Carrying Case

plus

ULTRABLITZ (Guaranteed the most powerful and reliable unit for under $150)
- For Portable Operation • For Use with AC Current (Including Flashholder Clamp and Batteries)

Reg. 79.50

Verified Graphic Value $319.45

Total Value 398.95

Complete Combination ONLY $279* *Professional Price

STOP AGAIN! *some additional* MINIFILM *values...*

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➡ 10% DOWN!
➡ 30 DAY FREE TRIAL!
➡ 2 YEAR SERVICE GUARANTEE

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1. Select the equipment of your choice at the prices shown in column one for new equipment or column two for used equipment.
2. If you have equipment to trade, check if it is represented in listing and deduct the allowance shown for it in column three.
3. Rush your order (and trade-in equipment if you have such) plus your remittance to cover—or instructions to ship C.O.D. for the balance or deferred payment terms as per your instructions.

Lenses for LEICA CANON, CONTAX, NIKON

	New	Used	Trade-In
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35mm f2.8 Biogon W.A.ε	183.00	126.95	100.00
35mm f3.2 Serenaré W.A.	94.00	69.50	45.00
50mm f3.5 Elmaré	57.00	34.00	25.00
50mm f1.5 Sonnaré	175.00	98.00	70.00
50mm f2 Summicronε	156.00	98.00	75.00
85mm f1.5 Lithogonε	199.50	....	95.00
85mm f2 Nikkoré	179.50	89.00	70.00
85mm f1.5 Summarexε	360.00	179.00	140.00
100mm f4 Serenaré	87.00	49.00	35.00
105mm f2.5 Nikkoré	152.50	104.00	75.00
135mm f4.5 Leitz Hektor Bik	....	63.95	40.00
135mm f4 Sonnaré	146.00	88.00	65.00
300mm f5.6 Kilaré	149.95	97.50	70.00

Lenses for EXAKTA, CONTAX D, PRAKTICA, PENTACON

	New	Used	Trade-In
28mm f3.5 Angenieuxε	$120.00	$ 73.95	$ 60.00
40mm f3.5 Makro Kilar Model Dε	114.95	78.50	60.00
50mm f1.9 Xenon Autoε	169.50	119.00	85.00
58mm f2 Biotarε	....	49.00	30.00
85mm f1.5 Lithogonε	179.50	....	85.00
90mm f2.5 Angenieuxε	94.50	58.50	40.00
90mm f4 Sunε	51.95	24.50	18.00
135mm f3.5 Angenieuxε	89.50	54.50	30.00
135mm f3.5 Sun presetε	74.95	36.50	25.00
150mm f5.5 Tele Xenaré	64.95	39.50	30.00
360mm f5.5 Schneider Tele Xenarε	169.95	98.00	75.00
400mm f5.5 Tele Megor	134.50	97.50	75.00

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Leitz Mirror Reflex Housing	102.00	$ 69.00	$ 50.00
Zeiss Contameter Close Up	81.00	43.00	30.00
Novoflex Bellows for Leica, Contax	34.50	....	15.00
Novoflex Reflex Housing for Leica	99.50	....	50.00
Novoflex Tripod and Stereo Rackover	18.50	....	12.00
Novoflex Universal Panoramic attach	11.50	....	....

LEICA CONTAX NIKON CANON

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Contax I f2 Sonnar	....	59.00	35.00
Contax II f2 Sonnar	....	82.50	65.00
Contax IIA f1.5 Sonnars*	374.00	168.95	145.00
Contax IIIA f2 Sonnars*	$383.00	$179.50	$145.00
Leica IIIC f3.5 Elmars	....	89.95	65.00
Leica IIIF f3.5 Elmars*	237.00	131.95	110.00
Leica M3 f2 Summicrons*	447.00	....	220.00
Nikon S2 f1.4 Nikkors*	345.00	....	170.00
Nikon f2 Nikkors*	269.00	153.95	105.00

35MM SINGLE LENS REFLEX

	New	Used	Trade-In
Alpa 7 f1.8 Switars*	$459.00	....	$200.00
Exa f2.8 Westar MXε	85.00	44.95	35.00
Exakta VX f2 Automatic Biotar R.F.ε	392.00	224.00	180.00
Exakta V f2 Biotar MX	....	119.00	100.00
Exakta VX f2.8 Auto Westanar	239.50	149.50	125.00
Contaflex IV f2.8 Tessar Auto R.F.ε meter	149.00	83.95	75.00
Pentacon f2 Biotar pre-set*	249.50	129.00	100.00
Praktica FX f2.8 Westar MXε	99.50	42.50	30.00
Praktica FX f2 Biotar P.S.	169.50	84.00	65.00

35MM CAMERAS

	New	Used	Trade-In
Argus C4 f2.8 RF MX	$ 84.50	$ 43.95	$ 35.00
Bolsey Jubilee f2.8 Setomatic R.F.			
Case and flash	79.50	....	40.00
Bolsey C f3.2 Reflex RFε*	89.50	38.95	30.00
Clarus f2.8 RFε*	....	37.50	20.00
Kodak 35 f3.5 RF	....	28.95	20.00
Kodak Retina IIC f2.8 R.F.ε	135.00	105.00	65.00
Kodak Pony 135 f4.5 C*	29.75	17.50	12.00
Konica II f2.8 RF MXε*	84.75	57.50	35.00
Retina II f2 Xenon RF	....	57.00	35.00
Minox II f3.5ε	....	48.95	30.00
Robot Royal f1.9 Xenon R.F.	295.00	168.50	135.00
Robot IIA f1.9 Xenon Rap Seq.ε*	89.50	57.00	40.00
Voigt Prominent f1.5 RF MXε	270.00	136.95	105.00
Voigt Vito III f2 RF MX*	119.50	69.50	45.00
Voigt Vitessa L f2 R.F. MX	159.50	107.50	75.00
Voigt Vito B L f2 R.F. MX	54.50	34.00	25.00

MOVIE KODACHROME

1956 **FACTORY PACKED** Daylight or Type A

8mm 25ft. Double Rolls		16mm 100 ft. Roll	
4 Rolls	$9.45	1 Roll	$7.15
7 Rolls	14.99	3 Rolls	19.95

PRESS CAMERAS

	New	Used	Trade-In
23 Ann Graphic RF f4.5 Lens	....	$ 82.95	$ 55.00
2x3 Linhof Super Tech RF 3-lenses comp.	$569.00	317.95	270.00
3¼x4¼ Pacemaker Crown f4.7 KRFε*	367.45	138.75	100.00
4x5 1955 Pace Crown f4.7 Multifocus R.F.	287.50	....	150.00
4x5 B&J Press f4.7 Kalart R.F.	197.50	89.50	60.00

SLIDE PROJECTORS

	New	Used	Trade-In
*Blower cooled			
Kodaslide Signet 500W*	$ 72.50	$ 49.00	$ 35.00
Revere 888 500W Auto Remote Case	119.50	....	60.00
Revere 444 300W*	69.50	30.95	22.00
TDC Mainliner 300W Semimatic*	59.50	30.50	25.00
TDC Duo 500W 2¼*	84.50	51.95	40.00

8MM CAMERAS

	New	Used	Trade-In
B&H 172 B f1.9 Mag.ε	$164.95	$ 99.95	$ 75.00
Bolex C8 f2.8 Yvarε	89.50	....	40.00
Kodak Brownie f2.7ε	37.50	20.95	15.00
De Jur Citation f2.5ε	77.50	37.95	30.00
Keystone K-30 Capri f2.8ε	54.95	33.95	25.00
Keystone Bel Air f2.5 Magε	89.50	44.95	35.00
Revere 40 f2.5 Magε	99.50	52.95	40.00
Revere B61 f1.9 Magε	137.50	80.95	60.00
Vistascope Outfit, Case	75.00	....	40.00

16MM CAMERAS

	New	Used	Trade-In
Auricon Cine Voice f1.9ε	$749.00	$530.00	$350.00
Bell and Howell Automaster Mag. Tur f1.9	....	129.00	100.00
B&H 200T f1.9 Mag Turε	344.95	157.00	125.00
B&H 70 DL f1.9 Turε	365.50	218.00	175.00
Bolex H-16 De Luxe f1.4 Tur Octamtrε	406.00	295.00	225.00
Cine Kodak Mag. f1.9	....	54.95	45.00
Cine Kodak Special II f1.9ε Tur	990.00	599.00	400.00
Elgeet Stereo Outfit Complete Spec	89.50	69.50	50.00
Pathe Super 16 Turε	450.00	229.00	180.00

ENLARGERS

2¼	up to 2¼x2¼	C	Condenser
2	up to 2¼x3¼	D	Diffusion
2-35	both 35 and 2¼x2¼	CL	Coldlite
4S	up to 4x5	AU	Auto Focus

	New	Used	Trade-In
23C or De Jur II f4.5ε	$ 99.50	$ 59.50	$ 30.00
35C Federal 135 f4.5 storway	49.95	29.50	20.00
23D Federal 240 f7.9 storway	24.95	14.50	10.00
23D Federal 269 f6.3 storway	39.75	21.95	12.00
23C Federal 279 f6.3 storway	46.95	25.75	17.00
23C Federal 311 f4.5 storway	69.25	39.95	25.00
23CL Federal 315CL f4.5	88.50	49.50	30.00
45C Besseler 45M	198.75	....	90.00
57CL Besseler 57MB	239.75	....	160.00
45C-AU Omega D3 AutoFocus	207.50	....	105.00
45C Federal 470 f4.5	129.50	82.50	60.00
45CL Federal 450CL f4.5	114.75	69.50	50.00
23D Fotolarger Merit f6.9	33.95	14.50	10.00
23D Fotolarger D45 f4.5	40.20	27.50	20.00
57D Solar 57D	86.50	49.00	35.00

16MM SOUND PROJECTORS

	New	Used	Trade-In
B&H 285C 750W Case	$449.95	$349.50	$300.00
B&H 202C 1000W Magnetic Case	699.00	444.00	375.00
Revere SP16 750W Case	325.00	163.00	135.00

ε...coated *...flash synchronized

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EKTACHROME

35mm—20 Exp. **Factory Packed**

1 Roll $2.85 • 3 for $7.50

Price Includes Develop. & Mountg.

35mm Ektachrome Bulk Film 1956 Date
28 Ft., Price Incl. Dev. & Mtg. $16.50
No Dev. 28 Ft. $11.50—100 Ft. $38.00

28 ft. 35mm ANSCOCHROME
Incl. Film Loader, 8 Carts. & Mail Bags —Developing & Mounting for 8 rolls $14.95

ANSCOCHROME

35mm — 20 Exp. **FACTORY PACKED**

1 Roll $2.75 — 3 Rolls $7.25

Price Includes Dev. & Mtg.

120-620 ANSCOCHROME

1 Roll $1.95 3 Rolls $5.50

Size 828—3 Rolls $4.75

35mm EKTACHROME RELOADS ANSCOCHROME

These Cartridges are Laboratory packed and Quality Controlled by MINIFILM in its own Air Conditioned Darkrooms. Twenty and 36 Exposure Cartridges are manufactured daily from 100 ft. rolls received fresh from Eastman Kodak and Ansco. Careful supervision and tremendous sales turn-over insures your getting reloads which are equal in quality and freshness to cartridges packed at the factory. THE ONLY THING DIFFERENT IS THE PRICE. . . . Daylight or Indoor. PRICES INCLUDE DELUXE DEVELOPING AND CUSTOM MOUNTING.

ANSCO CHROME		ANSCO COLOR		EKTACHROME	
20 Exp.	36 Exp.	Rolls	Cons	20 Exp.	36 Exp.
1 Roll....2.50	1 Roll....3.75	3 — $4.95	1 — $11.95	1 Roll....2.50	1 Roll....3.75
3 for....6.75	2 for....6.95	6 — 9.59	2 — 23.39	3 for....6.95	2 for....7.35
5 for..10.95	3 for..10.50	10 — 15.49	3 — 33.95	5 for..10.95	3 for..10.50

KODACHROME

35mm 20 Exp. Factory Packed Daylight or Type A

3 Rolls 5.55—6 Rolls 10.50

KODAK'S MIRACLE TRI-X

35mm 20 Exp. 6 Rolls $1.99 10 for $3
36 Exp. 4 Rolls $1.99 7 for $3.15

50 feet $2.45 100 feet $3.95

MINIFILM COLOR LABORATORIES

SPARKLING COLOR PRINTS

2x3¼	—Usually 35¢—Our Price 20¢ each
2½x3¼	—Usually 54¢—Our Price 25¢ each
3¼x4	—Usually 75¢—Our Price 47¢ each
4x5	—Usually 1.00—Our Price 57¢ each
5x7	—Usually 1.50—Our Price 89¢ each
8x10	—Usually 3.00—Our Price 1.85 each

24 HR. COLOR FILM DEVELOPING

35mm Ansco Color mtd. $1.00—3 for $2.70
35mm Ektachrome mtd. $1.25—3 for $3.25
35mm Anscochrome mtd. $1.25—3 for $2.75
120/620 Ektachrome or Ansco—$1 per roll

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SO QUICK — SO EASY — SO ECONOMICAL!
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A 20-EXP. ROLL COSTS ONLY $1.11

1 A Daylight Bulk Film Loader
2 28 ft. of Ansco Chrome—enough for 8 rolls tongued-frame numbered 1956 date
3 8 Brand new cassettes / 4 8 Mailing bags

ALL FOR ONLY 8.88

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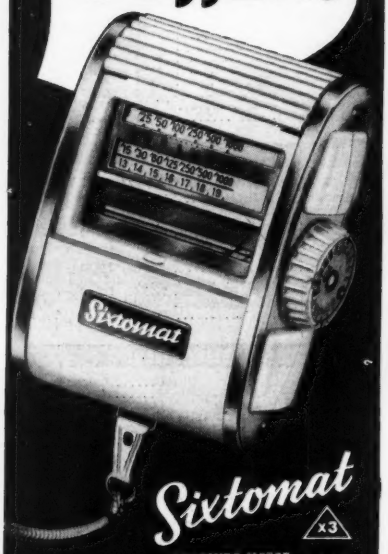
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The Sixtomat X3 is a modern, automatic light measuring instrument with an extremely wide sensitivity range without using baffles, booster cells and without the need for pressing buttons. In fact, it is completely self-contained, with no detachable parts . . . requires no accessories and no case.

Absolutely accurate in both dim and bright light, the Sixtomat X3 gives instant correct exposure readings under all conditions by **INCIDENT LIGHT** as well as by **REFLECTED LIGHT.**

And the Sixtomat X3 is more than an exposure meter. An ingenious, built-in Color Finder serves as a Color Temperature Indicator for color-correct transparencies and prints.

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COFFEE BREAK

(*Continued from page 14*)

leaving New York City for the Housatonic River Valley area.

The day, sponsored by the *New York Herald Tribune*, was strictly a photographic affair. Food, models and scenery were provided and the camera fans did their shooting best for the whole day. The train stopped for several hours in various small and photogenic spots and the company hiked and cycled to their hearts' content.



A showgirl poses

Don Langer, Camera Editor of the newspaper, was on hand to answer technical questions and he reports a snapping day was had by all.

60,000 EGGS A DAY • • •

Reports *Image* (Journal of Photography of the George Eastman House):

Almost any photograph of the 19th century is printed on very thin, glossy paper and has a deep rich, brown tone. Because this photographic paper was coated with egg white, it was known as "albumen paper".

So great was the demand for this popular product that the Dresden Albumenizing Company, the largest in the world, used 60,000 eggs each day. Girls did nothing all day long but break eggs and separate the whites from the yolks. The whites were then churned and the yolks sold to leather dressers for finishing kid and fine leathers.

A visitor to the factory of John R. Clemons in Philadelphia described (in the February, 1873, issue of *The Photographic Time*) the churn, into which he saw poured "many gallons of the whites of eggs. After the brisk turning of the crank for a few moments the frothy substance is now in the right stage to add of milk and old Jamaica rum *quantum sufficit* to produce a glorious eggnog; but no . . . despite our mouthwaterings, inward yearnings, and vain expostulations, away it goes into an immense strainer of Mr. C's own peculiar construction; and soon percolates through, limpid and clear as crystal."

A halide salt—a bromide or a chloride—was now added to the liquid which was then poured into shallow trays. Sheet by sheet the paper was

(*Continued on page 26*)



TODAY'S
PHOTO-MIRACLE

Telephoto
through BINOCULARS

Imagine capturing intimate scenes at impossible distances... remote candids of children, elusive wildlife, news and fast action shots, ships peeping over the horizon... all with true perspective, undistorted, razor sharp, color faithful... arm's length close! New thrills! New fun! *Everybody's talking about*

BUSHNELL TRIPLE TESTED BINO-FOTO*

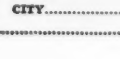
Use your present camera. BINO-FOTO Units fit single- and twin-lens reflexes; 35mm cameras; 8mm and 16mm movie cameras. They increase your lens power 700%!

Lightweight and incredibly simple to mount, easy to use. Inexpensive, too. And the Binocular (BUSHNELL-engineered to photo standards), is of course a superlative viewing instrument. Use it separately whenever you wish!

For all the exciting details—name of nearest dealer—clip coupon.

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Pasadena 1, California
Dept. 176, Bushnell Bldg.

Send me samples of the exciting photos I'll be getting with BINO-FOTO*

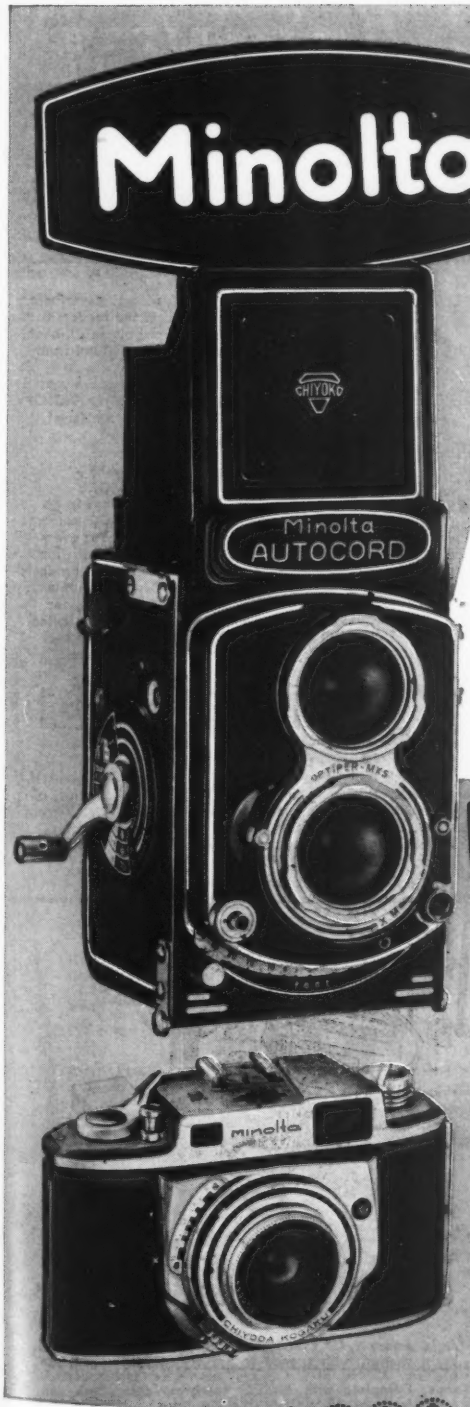
I have a.....CAMERA

NAME.....

ADDRESS.....ZONE.....

CITY.....STATE.....

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Designed to fit your needs—priced to fit your budget, precision-built Minoltas have the features of the most expensive cameras—plus exclusive extras. They make picture taking a joy, give you needle-sharp, full-toned negatives, and stand up under the hardest use.

Minolta cameras are manufactured by Chiyoda Kogaku Seiko, K.K., international leaders in the field of optical equipment. No other company, anywhere in the world, boasts higher standards throughout every step of manufacture. From the initial design to the finished product, the strictest ethical and production regulations prevail. It is no wonder, then, that Minolta Means More, in any language.

Here are Two of the MINOLTAS

Leaders in Their Respective Fields

Minolta AUTOCORD FULLY *Automatic*

HELICAL FOCUSING LEVER, actuated by index finger of hand supporting camera, sweeps focus from 3 ft. to infinity in a single stroke. Automatic film transport advances film, counts the exposure, and sets shutter. TAKING LENS is ROKKOR 75mm F/3.5, 4-element, highly color corrected and coated. VIEWING LENS is ROKKOR 75mm F/3.2, 3-element, fully coated. OPTIPER MX PRECISION SHUTTER, synchronized at all speeds from 1 second to 1/400th and bulb, with built-in self timer and safety-locking body shutter release. Takes 12 2¼" x 2¼" exposures on standard 120 color or black-and-white film. ..... **LIST $99.50**

WORTH WAITING FOR THE *Automatic*

Minolta 'A' 35mm CAMERA

This outstanding camera, anyone would be proud to own, will be available at your dealer's in early November—in plenty of time for Xmas giving. Here are some of its exceptional features. SINGLE-STROKE LEVER advances film and winds shutter automatically. COUPLED RANGEFINDER combined with viewfinder, easiest to use at any price. ROKKOR 45mm F/3.5, 4-element lens, highly color corrected and coated, for wider angle of view and greater depth of field. CLICKSTOP DIAPHRAGM for easy setting. OPTIPER behind-the-lens shutter, MX synchronized at all speeds from 1 second to 1/300th and bulb. Depth-of-field scale. Accepts all standard 35mm color or black-and-white film. ..... **LIST $49.95**

Accessories are available for all Minolta cameras, including flash units, filters, close-up lenses, lens hoods and self-timers

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MINOLTA CAMERAS—MANUFACTURED BY

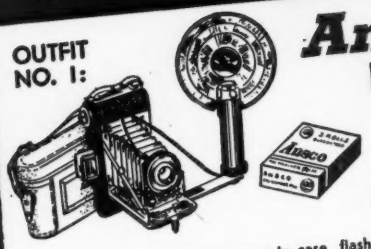
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Never before a sale like this! Save up to 50% and more on BRAND NEW Ansco camera outfits with D.F.A. imported flash units!

OUTFIT NO. 1:



Ansco Viking Readyset 6-Unit Camera Outfit

Agfa Isomar lens, instant shutter and lens setting for trouble-free shooting! 8 large black and white or color pictures on 120 film. Complete with ANSCO eveready case, flash unit, and 3 rolls of ANSCO All-Weather film.

From D. F. A. only . . . **$16.95**

Regularly $32.84
Save $15.89!

OUTFIT NO. 2:



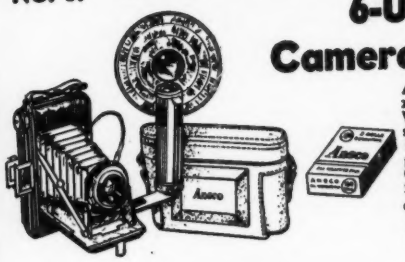
Ansco VIKING f/4.5 6-Unit Camera Outfit

Agfa Agnar f/4.5 zone-focusing lens. Self-timer shutter; speeds to 1/200th sec. Body shutter release for smooth shooting. Optical finder and accessory shoe. 8 large pictures to a roll. Complete with roomy gadget bag, flash unit and 3 rolls of ANSCO All-Weather film.

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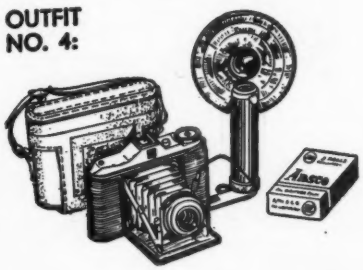
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ANSCO folding cameras are smartly designed—ultra-modern and streamlined. They GET MORE PICTURES . . . because they are compact enough to go ANYWHERE. Touch a button and your ANSCO camera snaps to attention—ready for instant action! Yet every ANSCO camera shown here uses popular 120 roll film, for convenient large-size album prints. All are products of world-famous Agfa Camera Werk, Munich, Germany. Each is a precision instrument, with fine optics, for both brilliant black and white and breath-taking color shots! Only DOWLING'S Fifth Avenue brings you such really TOP quality at such remarkably low prices.

You'll receive a COMPLETE 6-unit outfit, exactly as illustrated. Each outfit is covered by DOWLING'S Fifth Avenue distinctive LIFETIME GUARANTEE and 30 DAY FREE TRIAL privilege.

Check over these exciting outfits NOW. Treat yourself. Treat your family and friends. These DO make perfect gifts. NOT sold through local dealers. Available ONLY from D. F. A. Don't delay. Make sure YOU capture this once-in-a-lifetime opportunity! Mail your order DIRECTLY to DOWLING'S Fifth Avenue TODAY!

OUTFIT NO. 4:



Ansco Speedex 6-Unit Camera Outfit

Agfa Agnar f/4.5 zone-focusing lens. Flash synchronized Vario shutter, with speeds to 1/200th sec. 12 album-size pictures on 120 film. Optical viewfinder and accessory shoe. Complete with ANSCO top-grain case, flash unit and 3 rolls of ANSCO All-Weather film.

From D. F. A. only . . . **$29.50**

Regularly $45.39
Save $15.89!

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FIRST-EVER *Ansco* CAMERA SALE!

Cash in NOW on Dowling's Fifth Avenue biggest *Ansco* camera scoop of the year! Tremendous values!

OUTFIT NO. 5:



Ansco Speedex f/4.5 Special 6-Unit Camera Outfit

Agfa Apotar f/4.5 zone-focusing lens. Prontor SV shutter, with 8 speeds from 1 full sec. to 1/300th sec. Built-in self timer. Full synch' for all flash and electronic units. Double exposure prevention lock. Body shutter release; optical viewfinder;' accessory shoe—plus a host of other valuable features! **Complete** with ANSCO eveready case, flash unit and 3 rolls of ANSCO All-Weather film.

From D. F. A. only . . . **$34.95**

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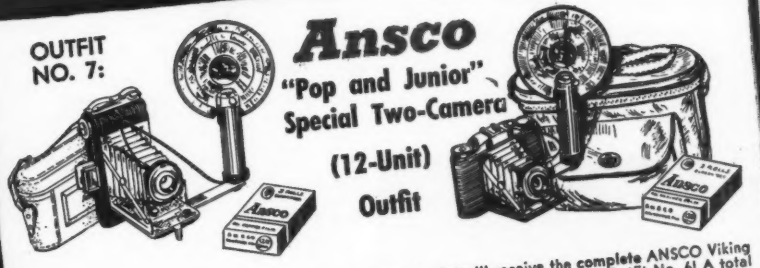
Ansco Speedex Special "R" 6-Unit Camera Outfit

This is "tops" in the famous Speedex line! Agfa Apotar f/4.5 zone-focusing lens. Prontor SVS 8 speed shutter, with built-in self-timer. Fully synchronized for every type of flash. Double exposure prevention mechanism. PLUS . . . independent built-in **rangefinder** combined with viewfinder! Removes all guess work and insures needle-sharp focusing everytime! The Special "R" delivers 12 album size prints on 120 film. **Complete** with handsome gadget bag, flash unit and 3 rolls of ANSCO All-Weather film.

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Ansco "Pop and Junior" Special Two-Camera (12-Unit) Outfit

Now you can treat yourself and treat Junior too! Imagine: You'll receive the **complete** ANSCO Viking Readyset Outfit No. 1 AND the superb, **complete** ANSCO Speedex Special "R" Outfit No. 6! A total of 12 units: 2 fine cameras; 2 flash units; Viking case; Speedex Special "R" gadget bag; and 6 rolls of ANSCO All-Weather film! Yours will really be a "photographic" family! (BOTH outfits complete!).

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- ☐ 4. ANSCO Speedex 6-Unit Camera Outfit 29.50
- ☐ 5. ANSCO Speedex f/4.5 Special 6-Unit Camera Outfit 34.95
- ☐ 6. ANSCO Speedex Special "R" 6-Unit Camera Outfit 39.50
- ☐ 7. ANSCO "Pop and Junior" Special Two-Camera (12-Unit Outfit) 49.95

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- ☐ **I want several outfits sent to various addresses. A note with complete shipping instructions is attached.**
- ☐ **Please gift-wrap. No charge for this service!**
- ☐ **Enclose a gift card with my name as donor: _____**

* **Ship to (Name):** .....

Address: ..... MAIL TODAY

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Only the great new Ampro Model 757 Hi-Fi Two-Speed presents all of these outstanding features:

- **Two speeds: 7½ i.p.s. and 3¾ i.p.s.**
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- **Large 6"x9" Alnico-5 P.M. Speaker**
- **Beautifully styled in the modern manner**

Ampro Model 757 Hi-fi Two Speed Recorder **$239.95 Cash or $23.95 Down**

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Shoot flash the modern way: The MIGHTY LIGHT way!

Forget—forever—costly, clumsy flash bulbs!



Both 1956 MIGHTY LIGHT models are ultra-compact, inexpensive Speedlights . . . packing a "mighty" punch! Flash tube is rated for 100,000 flashes of 1/1000th sec. duration. The Battery Pack is about the size of 2 packs of playing cards (put end to end) and weighs just a little over a pound. It swings from your shoulder, or fits the base of your camera, with an accessory Battery Pack Holder ($4.95.) MIGHTY LIGHT STANDARD units have a Flash Head only 7" high, no thicker than a broom stick. Guide number is 160 for medium speed black and white film; 30 for Kodachrome. Batteries rated 2,000 flashes. MIGHTY LIGHT DELUXE units have a Flash Head just 4" longer than the standard units; and the overall weight is just 4 ozs. more; batteries are rated for 1,000 flashes. Light intensity with MIGHTY LIGHT DELUXE is, of course, substantially greater: One full f/ stop. Guide number for medium speed black and white film is 220; for Kodachrome — 45.

MIGHTY LIGHT Standard AC Unit ..... **$54.95 Cash or $5.49 Down**
MIGHTY LIGHT Standard BATTERY unit with batteries ..... **69.95 Cash or 6.99 Down**
MIGHTY LIGHT Standard COMBINATION unit (AC, Battery Pack, Rejuvenator) ..... **89.95 Cash or 8.99 Down**
MIGHTY LIGHT DELUXE AC Unit ..... **69.95 Cash or 6.99 Down**
MIGHTY LIGHT DELUXE BATTERY Unit with batteries ..... **84.95 Cash or 8.49 Down**
MIGHTY LIGHT DELUXE COMBINATION unit (AC, Battery Pack, Rejuvenator) ..... **104.95 Cash or 10.49 Down**

Famous MIGHTY LIGHT **Close-up Ring** replaces the regular flash tube. It's a patented ring light fitting around the lens of any camera. The "cold light" gives clear, sharp, shadowless close-up pictures. Physicians and dentists can use the **Close-up Ring** within inches of a patient's eyes without creating discomfort. The accessory **Close-up Ring** (used of course with your basic MIGHTY LIGHT) is priced at only **$39.95 Cash or $3.99 Down.**

Inquire also about MIGHTY LIGHT Slave Units!

Dowling's Fifth Avenue

30 Days FREE Trial

If for any reason you are not entirely satisfied with any purchase made from DOWLING'S Fifth Avenue, you may return the equipment. We will promptly refund all you paid, including any return transportation charges paid by you. Or, if YOU prefer, we will exchange the equipment for something which does satisfy you.

AURICON *Cine-Voice*

YOU can produce 16mm talking pictures the Hollywood way! While "shooting" the Cine-Voice camera simultaneously photographs a sound track along one film edge. The film cost, black and white or Kodachrome, is identical to silent types. Magnetic striping is not required, saving you both time and expense. Best of all the processed film plays **perfectly lip-synchronized** on any 16mm sound projector! Compact and easy to operate — either from house current or portable power pack — your Cine-Voice outfit is furnished **complete** as illustrated. Standard "C" mount lenses only are optional.

Write D. F. A. for FREE brochure!



Whether for home enjoyment or professional use, the Cine-Voice opens a new world of sound pictures . . . write for **free** Auricon brochure or order from DOWLING'S Fifth Avenue **today!**

Cine-Voice, Single Lens Model, **$695. Cash or $69.50 Down;**
Cine-Voice, 3 Lens Turret Model, **$784.50 Cash or $78.45 Down;**

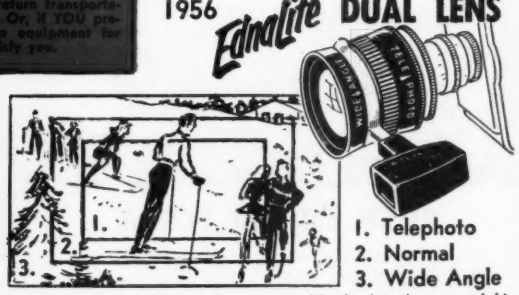
Auricon Super-1200, 1200' capacity, **$4652.15 Cash or $465.21 Down.**

Just out! All-new Auricon-Pro, 600' capacity, model **$1165. Cash or $116.50 Down.**

Schools, Churches and Industrial Users . . .

Please write Industrial Division, DOWLING'S Fifth Avenue for quotations and assistance with your individual problems . . . in sound movie-making or any phase of photography!

1956 Ednalite DUAL LENS



1. Telephoto
2. Normal
3. Wide Angle

You'll actually get three-lens-in-one versatility for less than you might expect to pay for **one** extra lens! Everyone's talking about NEW Ednalite DUAL LENS. It gives you all the advantages of telephoto and wide angle shooting. Your single lens movie camera takes on the scope of an expensive turret outfit . . . and for only **$24.95!**

DUAL LENS fits all 8mm and most 16mm standard cameras. Mounted on any standard lens for 8mm cameras, DUAL LENS gives you approximately a 20mm focal length telephoto lens **and** an 8mm focal length wide angle lens. On most 16mm movie cameras, a standard 25mm lens "grows" to approximately a 38mm telephoto—or "widens" to a 16mm wide angle lens.

Each Ednalite DUAL LENS comes with adapter ring, handsome leather case, and a twin-field optical finder for accurate framing. In short,

complete and ready to use . . . and all for only $24.95 (Yes the full price!)

When ordering please specify your camera and lens make and model.
FOR COLORFUL FALL AND CHRISTMAS MOVIE MAKING . . . ORDER YOUR DUAL LENS TODAY DIRECTLY FROM D. F. A.!

Dowling's 175 Fifth Avenue, New York 10, N.Y.

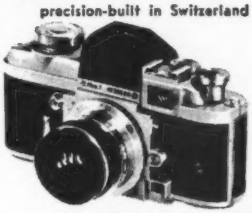
LIFETIME GUARANTEE

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ALPA the ALL-IN-ONE 35mm Camera

precision-built in Switzerland



• **Optional Focusing:** Single-lens reflex groundglass or individual, single-window, coupled rangefinder AND multi-focal, "sportstype" viewfinder.
• **Unsurpassed Optics:** Every-one of the coated, high-resolving power ALPA lenses (wide angle through 3750mm!) is individually tested, carries an unconditional guarantee. Choice of click stops or FULLY automatic diaphragm with 50mm lenses.
• **Are you a perfectionist? Here's your answer:** The superlative Kern Switar 50mm coated f/1.8 APOCHROMAT, the **only** lens for 35mm cameras correcting all 3 primary colors, including red. Gives critical definition even at full aperture, f/1.8 (200 lines per mm.).

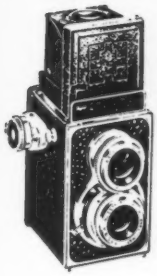
• **Unique Eveready Case:** Holds ALPA with wide angle, 50, 75 or 90mm lens; plus sunshade, filters and exposure meter.

• Your Choice of Lens Determines Price of Camera	ALPA 5 (Prism Reflex)	10% Down	ALPA 7 (Prism Reflex & Range-finder)	10% Down
Old Delft Alfinon 50mm coated f/2.8	$309.00	$30.90	$349.00	$34.90
Schneider Xenon 50mm coated f/1.9 with FULLY automatic diaphragm	389.00	38.90	429.00	42.90
Kern Switar 50mm coated f/1.8 APOCHROMAT	419.00	41.90	459.00	45.90

Selected ALPA Accessories

Macrostat Copy & Close-up Stand complete	$139.95
Old Delft Alfinar 38mm coated f/3.5 lens	94.00
Schneider Tele-Xenar 90mm coated f/3.5	124.00
Old Delft Algular 135mm coated f/3.2 lens	139.00
Tewe Telagon 500mm coated f/5.0 lens	548.00
Tewe Telagon 800mm coated f/6.3 lens	998.00
Zoomar Reflektar 1000mm coated f/8.0 lens	1500.00
Zoomar Reflektar 3750mm coated f/25.0 lens	3500.00

1956 Ricoh Cameras



For both Square-Shooters and Thrifty Thirty-Fivers, the new 1956 RICOH Cameras are outstanding. See how MUCH you get for how LITTLE you pay!
Incorporates many features of the most expensive 'Flexes!

Super Ricohflex

- **Fast Ricoh 80mm f/3.5 anastigmat lens**
- **Full flash synch' shutter, with speeds to 1/200th sec.**
- **Full size ground glass focusing**
- **Wide angle magnifier**
- **Eye-level sports finder**
- **Equipped for roll film giving 2¼ x 2¼ prints, but also convertible to 35mm film**
- **Convertible to automatic film stop**

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Eveready leather case $5.95; 35mm color film back $9.95; Auto-stop $4.95.

Ricoh 35 Camera Outfit

- **BIG image combined viewfinder-rangefinder**
- **Trigger-coupled film and shutter setting**
- **Fast Ricoh 45mm f/3.5 anastigmat lens**
- **Full flash synch' shutter, with speeds to 1/200th sec.**
- **Handsome leather and chrome trim**



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- **Brilliant Eye-Level Ground Glass Focusing** PLUS split-image rangefinder
- **Interchangeable Lenses** from 28mm to 600mm
- **Built-in Synchronization**—for flashbulbs and electronic units
- **Cartridge to Cartridge Film Feed**
- **Unconditional Lifetime Guarantee** on chronometer-jeweled shutter mechanism and shutter speeds

1956 Rectaflex with coated lens indicated:

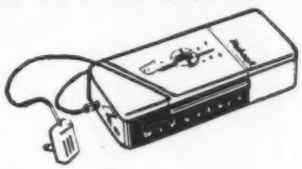
50mm Schneider Xenon f/2.0	$329.50 Cash or $32.95 Down
50mm Angenieux (pre-set) f/1.5	450.00 Cash or 45.00 Down
40mm Makro-Kilar E f/3.5 (4" to infinity)	364.95 Cash or 36.49 Down
40mm Makro-Kilar D f/3.5 (2" to infinity)	389.95 Cash or 38.99 Down
1956 Rectaflex Rotor (Turret) with pistol grip and rifle stock and with 50mm Angenieux (pre-set) coated f/1.5 lens	660.00 Cash or 66.00 Down

Selected Rectaflex Accessories

28mm Angenieux f/3.5 lens	$120.00 Cash or $12.00 Down
35mm Angenieux f/2.5 lens	99.50 Cash or 9.95 Down
40mm Makro-Kilar E f/3.5 lens	89.95 Cash or 8.99 Down
40mm Makro-Kilar D f/3.5 lens	114.95 Cash or 11.49 Down
90mm Angenieux f/2.5 lens	84.50 Cash or 8.45 Down
90mm Angenieux f/1.8 lens	149.50 Cash or 14.95 Down
135mm Angenieux f/3.5 lens	75.50 Cash or 7.55 Down
135mm Angenieux f/2.5 lens	169.50 Cash or 16.95 Down
400mm Kilfitt f/5.6 lens	239.95 Cash or 23.99 Down
Camera carrying case	15.00 Cash or 1.50 Down
Microscope adapter	28.00 Cash or 2.80 Down
Bellows attachment	75.00 Cash or 7.50 Down

1956 Mohawk midgetape

Record **anytime, anywhere** with the first truly portable, long-life battery operated tape recorder! Uses standard, readily available magnetic tape. Its compact size (only 1⅞" X 3⅞" X 8½"), its remarkably light weight (only 3 lbs., 2 ozs.), and its big-job capacity put it far ahead of any other portable recorder in performance and versatility!



There's no clutter, fuss or trailing wires with the MIDGETAPE. It is ready for action **anytime . . . anywhere;** whether musical concert; business conference; or to take professional dictation. The low-geared, smooth 1⅞" per sec. tape travel insures ONE FULL HOUR'S run. Compact cartridge-loading, ¼" wide, twin-track tape can be used repeatedly, after automatic erasure. MOHAWK tape cartridges are smaller than a pack of cigarettes, making them easy to handle and mail anywhere.
Before your next trip abroad, brush-up on your foreign languages! Take the MIDGETAPE with you, too, for authentic on-the-spot recordings. It's lighter and more compact than many small movie cameras!
Complete with one full hour recording cartridge, crystal microphone, earphone and two extended-life batteries . . . $249.50 Cash or $24.95 Down

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. . . even if you're not, the MOHAWK is indispensable for recording your pow-wows, public or private, especially with these custom accessories: (available on D. F. A.'s usual easy terms)

Transcribing control . . . with instant stop/start foot pedal	$39.50
Fitted briefcase . . . top-grain cowhide, all secrets inside!	39.50
Concealed hi-fi lapel mike . . . catches each whisper!	24.50
Telephone control . . . records two-way talks on any 'phone	10.00

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1956 Model 700 *Tape-o-Matic* Recorder:
The Voice of Music



NEW! And this is IT . . . for the recording perfectionist! VM Corporation—the world's largest manufacturer of phonographs and record changers—and D. F. A. now bring you a recorder with more professional features than any in its price range.

Here's but a short list of some of the Voice of Music's "ear openers":

- **Monitor Switch** . . . hear actual recordings while made "live" from radio or magnetic cartridge pickup
- **Woofer-tweeter speaker system**
- **High fidelity** . . . from 40 to 15,000 cycles
- **Dual input, dual output jacks**
- **Use as phono amplifier or P. A. system**

VM Tape-o-Matic only **$179.95 Cash** or **$17.99 Down!**

For the inside story on the feature-packed VM Tape-o-Matic Recorder write to DOWLING'S Fifth Avenue for FREE brochure **today!** Or—if you have a special recording or hi-fi problem—please feel free to write for personal advice to our audio consultant, Ralph Thomas.

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Now, like never before, you hold fine photography in the palm of your hand with the incredible GAMI 16. Take it anywhere, anytime for automatically perfect pictures of every kind . . . and fully detailed enlargements.

NEW GaMi 16

Automatic Exposure-Meter Picture Control

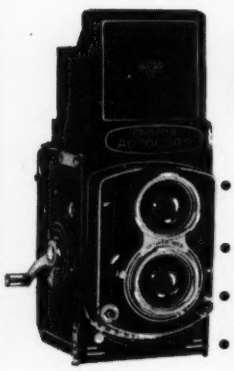
Only camera combining exposure meter, viewfinder, rangefinder, parallax corrector in adjusting eyepiece viewer ★ Focusing from 20" to infinity ★ 6-element f/1.9 coated Galileo lens ★ Click stop to f/11 ★ Speeds from ½ to 1/1000th ★ 3-exposure rapid sequence shooting ★ Front cover winding ★ Built-in yellow filter ★ Negative size of two frames on standard 16mm film ★ Daylight loading of 30 exposure black and white or color cassettes ★ Full flash synchronization ★ All metal construction ★ Satin aluminum finish ★ Complete line of accessories ★ A precision masterpiece manufactured by Galileo, Italy

★ Including carrying case $340. Cash or **$34. Down**

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fully Automatic

- **Helical Focusing Lever,** actuated by index finger of hand supporting camera, sweeps focus from 3 ft. to infinity in a single stroke!
- **Automatic Film Transport** advances film, counts the exposure, and sets the shutter in a single operation
- **Rokkor 75mm Coated f/3.5 Lens**—a superb 4 element, highly color corrected objective
- **Optiper MXS Precision Shutter,** synchronized at all speeds from 1 second to 1/400th and bulb, with built-in self timer and safety-locking body shutter release

An editorial in the August 1955 issue of **Modern Photography** put it: ". . . having all these features incorporated into a camera selling for $99.50 is novel—maybe it's unique." Indeed it is! The Minolta Autocord is in a class by itself at only . . .

$99.50 Cash or $9.95 Down



Minolta 'A'

35mm CAMERA

- **Fast single stroked-lever automatic film transport and shutter set**
- **Combined coupled rangefinder-viewfinder**
- **Precision 4-element Rokkor f/3.5 lens**
- **Depth-of-field scale**
- **Click-stop diaphragm**
- **Rapid rewind**
- **Konan behind-the-lens shutter, fully MX synch', from ½ sec. to 1/200th**
- **Removable back for easy loading**

And priced at only **$49.95 Cash or $4.95 Down**

Remember! For millionaires or the millions—D. F. A.'s Easy Payment Plan is **quick** and **confidential.** Don't wait! Enjoy your camera **while** you pay for it. You can buy the best **today** on D. F. A.'s famous Easy Terms!

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The incomparable new 1956 Leica M-3



Leica M-3 w/ Elmar coated f/3.5 lens $348. Cash or $34.80 Down
Leica M-3 w/ Summicron coated f/2.0 lens 447. Cash or 44.70 Down
Leica M-3 w/ Summarit coated f/1.5 lens 468. Cash or 46.80 Down
Leica M-3 Body without lens 288. Cash or 28.80 Down

LEICA M-3 ACCESSORIES

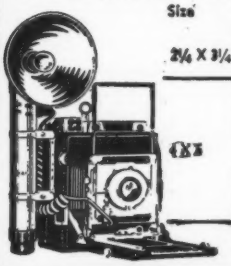
Summaron-M coated 35mm f/3.5 lens	$ 99.00 Cash or $ 9.90 Down
Elmar-M coated 90mm f/4.0 lens (standard mt.)	93.00 Cash or 9.30 Down
Elmar-M coated 90mm f/4.0 lens (collapsible)	150.00 Cash or 15.00 Down
Hektor-M coated 135mm f/4.5 lens	141.00 Cash or 14.80 Down
Leica Meter-M	30.00 Cash or 3.00 Down
Adapter, standard Leica lenses to M-3	10.50 Cash or 1.05 Down

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Stemar (Leica Stereo), complete	$297.00 Cash or $29.70 Down
Valoy II Enlarger	96.00 Cash or 9.60 Down
Leica IIf with Elmar coated f/3.5 lens	$177.00 Cash or $17.70 Down
Leica IIf with Summaron coated f/3.5 lens	216.00 Cash or 21.60 Down
Leica IIIf with Elmar coated f/3.5 lens	237.00 Cash or 23.70 Down
Leica IIIf with Summaron coated f/3.5 lens	276.00 Cash or 27.60 Down
Leica IIIf with Summicron coated f/2.0 lens	336.00 Cash or 33.60 Down
Leica IIIf with Summarit coated f/1.5 lens	357.00 Cash or 35.70 Down

1956 Pacemaker GRAPHIC OUTFITS

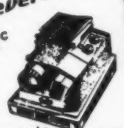
All brand new, latest models, with factory guarantee! Includes: • Graflok back • Ektalite screen • new Graphic coupled rangefinder with Rangelite and automatic parallax viewfinder • new full image wire finder • Graflite 3 cell flash gun • deluxe case • film pack adapter • roll film holder • 6 cut film holders • adapter ring • sunshade • 4 filters. Prices below include all this extra equipment! Easy payments available!



Size	Coated Lens in Shutter	Speed Graphic	Crown Graphic
2¼ X 3¼	101mm Ektar f/4.5 (1/800 sec.)	$338.	$300.
	105mm Tessar f/3.5	355.	306.
	105mm Ektar f/3.7	343.	294.
4X5	135mm Schneider Xenar f/4.7	337.	291.
	135mm Optar f/4.7	354.	305.
	127mm Ektar f/4.7	354.	305.
	135mm Tessar f/4.5	370.	326.
	150mm Schneider Xenar f/4.5	381.	334.
	150mm Tessar f/4.5	381.	334.
	152mm Ektar f/4.5	371.	327.
	135mm Schneider Xenar f/3.8	388.	344.
	150mm Tessar f/3.5	448.	400.
	150mm Schneider Xenotar f/2.8	568.	524.

New Graphic rangefinder is manufactured for 4 X 5 cameras only. 2¼ X 3¼ outfits are supplied with Kalart coupled rangefinder.

New 1956 Revere 88



Automatic Projector Runs by itself! Model "553" (300 watt, automatic) $69.50 Cash or $6.95 Down; Model "555" (500 watt, automatic) $79.50 Cash or $7.95 Down; Model "888" (500 watt, fully automatic) $119.50 Cash or $11.95 Down.

new 1956 CONTAFLEX



Ground-glass eye-level focusing is combined with split image rangefinder. Tessar 45mm f/2.8 coated lens with fully automatic diaphragm! Contaflex I $169. Cash or $16.90 Down; Contaflex II (Built-in Meter) $199. Cash or $19.90 Down.

1956 CONTAX IIA and IIIA



New full synchro models! IIA with Sonnar coated f/2.0 lens $345. Cash or $34.50 Down; or with Sonnar coated f/1.5 lens $374. Cash or $37.40 Down. For Contax IIIA with built-in exposure meter add $38. Cash or $3.80 Down.

1956 GRAPHIC 35 Just Out!



Years ahead in modern design and performance! New coupled rangefinder with Push-Button focusing; full flash synch' with Spectramatic settings; Graflar coated f/3.5 lens. Only $77.50 Cash or $7.75 Down. Complete with flash unit and case $89.50 Cash or $8.95 Down.

ALL NEW 1956 RETINA IIIc



Built-in exposure meter and with normal Xenon coated f/2.0 lens in M-X shutter — $190. Cash or $19.00 Down. Optional: Curtar 35mm coated f/5.6 wide angle lens $42.50 Cash or $4.25 Down; Longar 80mm coated f/4.0 telephoto lens $82.50 Cash or $8.25 Down. Retina IIc $135. Cash or $13.50 Down.

new 1956 BESELER Enlargers



Takes negatives from 16mm to 4 X 5 without changing condensers! Has automatic electric motor. 4 X 5 Model $198.75 Cash or $19.87 Down; 5 X 7 Model $239.75 Cash or $23.97 Down.

1956 Linhof Super Technika Cameras



4 X 5 model with multi-focus rangefinder, universal back and 150mm Xenar coated f/4.5 lens $419.70 Cash or $41.97 Down. Linhof 2¼ X 3¼ outfit with multifocus rangefinder and 3 lenses complete $564.15 Cash or $56.41 Down.

1956 POLAROID Land Cameras



Picture in a minutes! Sensational NEW Polaroid Highlander $69.95 Cash or $6.95 Down. Speedliner $89.75 Cash or $8.97 Down. Deluxe Pathfinder with coupled rangefinder $249.50 Cash or $24.95 Down.

1956 HASSELBLAD Model "1000-F"



—superlative 2¼ X 2¼ single lens reflex with crisp Ektar coated f/2.8 and speeds to 1/1000th sec.: $379.50 Cash or $37.95 Down. NEW Super-wide Model with 38mm Zeiss Biogon coated f/4.5 lens $489.50 Cash or $48.95 Down.

NEW Models 1956 Rolleis



Rolleiflex with Xenar f/3.5 $217.50 Cash or $21.75 Down; or with Tessar f/3.5 $232.50 Cash or $23.25 Down. Rolleiflex 2.8C, either Xenotar f/2.8 or Zeiss Planar f/2.8 $291.50 Cash or $29.15 Down. Rolleicord V with Xenar f/3.5 $134.55 Cash or $13.45 Down.

new BOLEX H-16 Supreme



New model . . . just released! Complete with 3 top Kern lenses: Switar 1" f/1.4, Switar 16mm f/1.8, Switar 50mm f/1.4 —plus compartment case. $824. Cash or $82.40 Down. Bolex H-16 Leader with Lytar 1" f/1.9 lens $269.50 Cash or $26.95 Down.

New 1956 Automatic Exakta VX



With fully automatic diaphragm lens listed: Tessar f/2.8 $259.50 Cash or $25.95 Down; Westagon f/2.0 $289.50 Cash or $28.95 Down; Biotar f/2.0 $345. Cash or $34.50 Down; Xenon f/1.9 $351.70 Cash or $35.17 Down. With Pentaprism R/F add $47. Cash or $4.70 Down.

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HI-TRANS® Screw-In Filters

FINEST GROUND AND POLISHED OPTICAL GLASS, lifetime Thermo-Bonded and T coated, like the most expensive lens . . . and mounted in a screw-in COLORIM* which is threaded to the exact thread of popular lenses . . . rim colored to match the filter color (front threaded, to accept additional screw-in accessories). Remains on camera with case closed . . . **LIFETIME GUARANTEED!**



Fits most cameras and lenses including the following popular models:

STOCK No.	CAMERA or LENS	PRICE
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SF-502	Argus C, C2, C3, 50mm f3.5	$2.95
SF-505	Signet "35", 44mm f3.5	$3.95
SF-505	Cine Ektar, 25mm f1.9	$3.95
SF-510	Contaflex, Tessar f2.8	$3.95
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SF-557	Vitessa Ultron 50mm f2	$4.25
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COFFEE BREAK

(*Continued from page 18*)

skillfully floated on the surface of the liquid, and then hung up to dry.

Raw paper was specially made for this treatment by two mills, which had a virtual monopoly of the business. One was the French firm of Blanchet Freres and Kleber at Rives, and the other was the German firm of Steinbach and Co. of Malmedy. It was claimed that theirs was the only paper sufficiently pure and free from all traces of iron for sensitizing successfully. The sheets were 23 x 18 inches, and a ream of 480 sheets (which weighed 22 lbs.) sold in 1860 for $10.



The hens worked overtime . . .

After albumenizing, the paper was not light sensitive. Before use the photographer sensitized the paper simply by floating it on the surface of a tray full of silver nitrate solution, and hanging it up to dry. He exposed the paper beneath his negative to sunshine until a visible image appeared. To give the rich brown tone the print, after thorough washing, was treated with gold chloride in solution. It was then fixed and washed.

Usually albumen prints were mounted on cards before drying them, using a starch paste. Because of the exceeding thinness of the paper, unmounted prints curl and are easily torn.

TEACHERS MAY WRITE • • •

Harry A. Goldstein, instructor of Photography at the Tucson High School, Tucson, Ariz., is a man with a reputation for turning out first-class students. Recently he put together a mimeographed pamphlet telling exactly how he goes about his work. Based on his thirty-two years of teaching experience, is a list of objectives which a class of students should be able to reach over a two-year period. He has also included a list of basic equipment and darkroom essentials. Mr. Goldstein would be happy to pass on this information and any other advice which he can give to other teachers in the photographic field.—THE END

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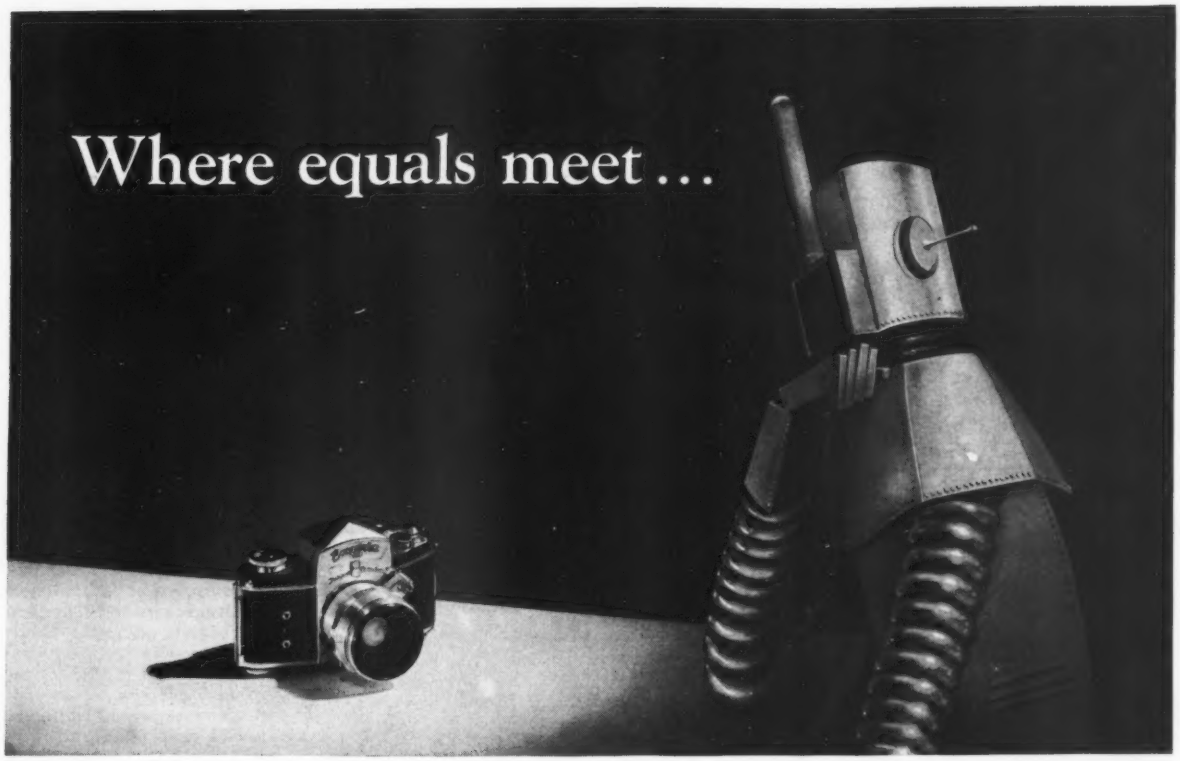
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the LAST WORD

What you thought

Sirs:

If you could find enough material to call your September magazine a "35mm Issue," why couldn't you find a 35mm suitable for a cover?

Waverly, Iowa — E. J. Maxfield

• *A great many of our covers are originally planned in our Art Department where composition is sketched on a piece of tracing paper. The Art Director plans almost precisely where all the words to appear on the cover are to fall. This tracing is then given to a photographer, who places it directly on the view camera ground glass and poses his model accordingly. Unfortunately, not many 35mm cameras have a ground glass, and when they do it's far too small for the purposes of laying tracing paper upon it.—Ed.*

Retinal images: fact or fancy?

Sirs:

On *page 24* of MODERN PHOTOGRAPHY for *July 1955* you publish an inquiry from James Iraldi, of Astoria, N. Y., as to the authenticity of the plot by Jules Verne, in *The Brothers Kip,* using the idea that the retina of a dead person's eye retains the image of the last thing seen before death. Mr. Iraldi asks if this is true.

Unfortunately the idea is not true. If it were, there would be various special cameras on the market for taking post-mortem photographs of the retina and no police department that even pretended to be worthwhile would be without such photographic equipment. How all this started or when is beyond my ken.

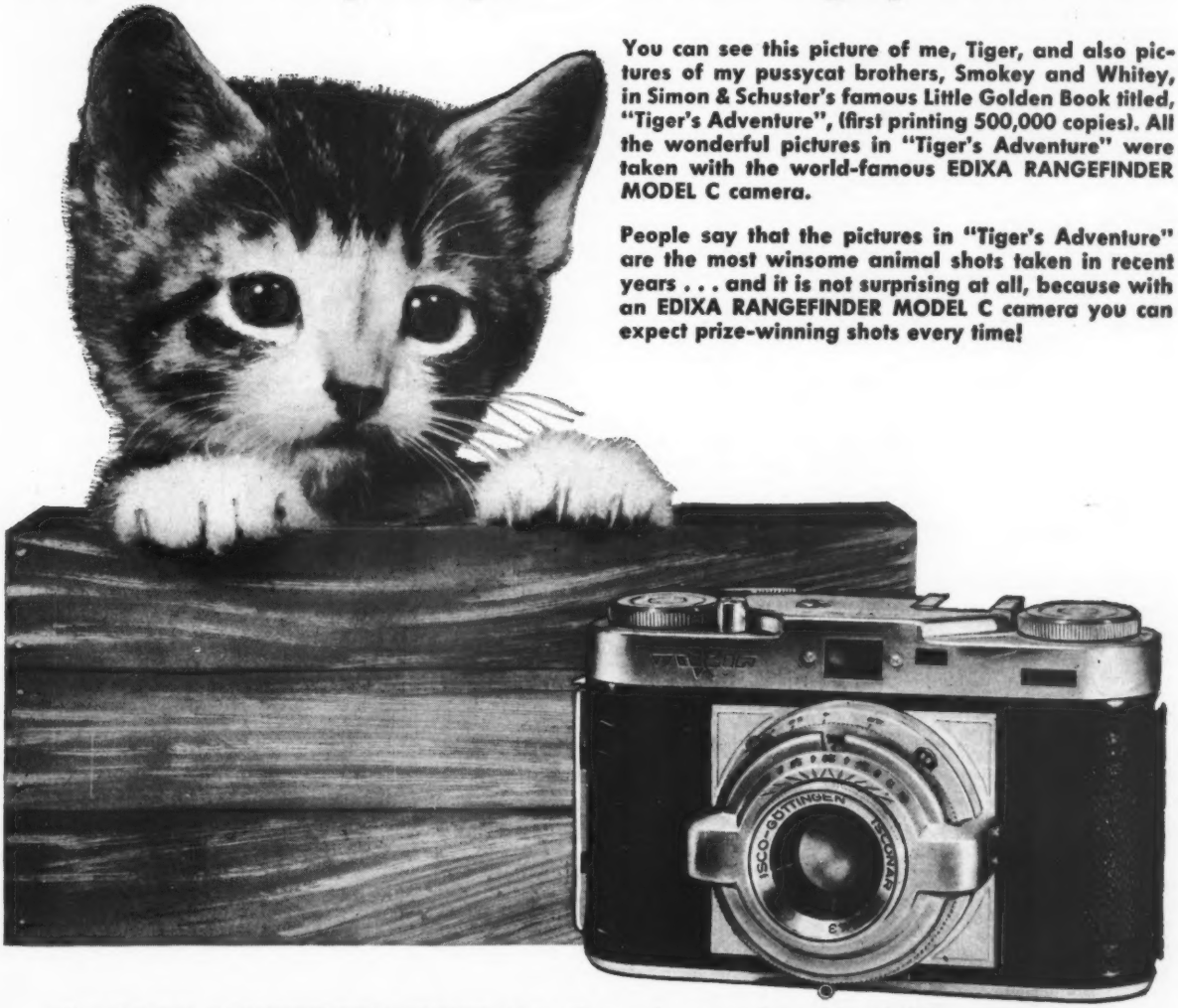
Los Angeles — J. H. Schaefer, M.D.

It took time to ferret out the facts. But here they are as related by Lloyd Varden, author of MODERN'S *What's Ahead column. His extensive knowledge of what's gone before is the basis of his ability to talk about things to come.—Ed.*

In 1876 Franz Boll in Italy discovered a retinal pigment in the eyes of frogs which had the property of bleaching when exposed to light and restoring in darkness. This substance is now called rhodopsin or visual purple and is present in the human retina

(*Continued on page 30*)

500,000 people like my picture!



You can see this picture of me, Tiger, and also pictures of my pussycat brothers, Smokey and Whitey, in Simon & Schuster's famous Little Golden Book titled, "Tiger's Adventure", (first printing 500,000 copies). All the wonderful pictures in "Tiger's Adventure" were taken with the world-famous EDIXA RANGEFINDER MODEL C camera.

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Tiger's picture is from the Little Golden Book "Tiger's Adventure", by William P. Gottlieb, Copyright 1954, Simon & Schuster, & Artists & Writers Guild.

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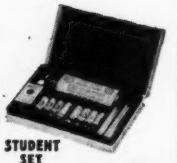


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THE LAST WORD

(*Continued from page 28*)

as well as in lower animals whose eyes contain a rod receptor system.

Willy Kühne in Heidelberg, Germany, started a systematic investigation of visual purple immediately after Boll's announcement. In about a year he was able to publish a comprehensive paper that contains nearly everything known about visual purple except comparatively recent findings. It naturally occurred to Kühne that since the visual purple bleaches according to the amount of light it's exposed to, the living eye might be capable of taking a picture. His work in this field is reviewed later on.

First, the much earlier claims that the eye could record pictures have to be introduced. According to Stenger (*see references*) a Dr. Pollack published in an American newspaper around 1856-57 the theory that the retina of a dead person retained the last visual image seen and that the removed and dissected eye should reveal the image in all detail under optical magnification.

In 1857 a Dr. Sandforth of Auburn, N. Y., claimed that he had seen in the eye of a murdered man the figure of the murderer dressed in a white coat and the stone by which the murder was committed in mid-air.

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Such irresponsible and completely unfounded claims instigated a worldwide controversy. German newspapers referred to the subject as American "grandiose humbug." The idea was picked up by writers and used in dramatic plays and detective stories. M. Varner, a London photographer, attempted to prove the existence of retinal images by "showing" a picture of the floor of a slaughter house, supposedly taken from the eye of a calf eight hours after it was dead. The eyes of a murdered woman in Paris were claimed to show a faithful portrait of her murderer, down to his curly hair, bushy eyebrows and goatee. In Germany the eye of Professor Gregy (murdered in Berlin) was offered for examination, but no physican could be found who could prepare the retina because this most important technique had not been raised as a problem by previous imaginative claimants.

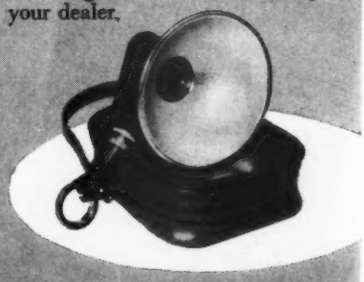
In 1863 H. W. Vogel, famous in photography for his discovery of dye-sensitizing emulsions to make them color sensitive, pronounced the international hoax to be without scientific

(*Continued on page 135*)

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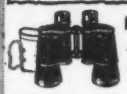
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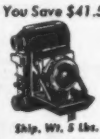


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Kodak Flash Bantam f4.5 ¢*	56.00	28.95
Kodak Pony 828 f4.5 C*	29.50	14.50
Kodak Pony 135 f4.5 C*	29.75	17.50
Kodak Retina II f2 Xenon RF		56.95
Kodak Retina IIA RF MX¢*	127.50	69.95
Kodak Town & Country f3.9 RF case & flash	75.00	43.95
Kodak Auto Retina III C f2 Xenon*¢	190.00	115.95
Minox IIS chain & case*	139.50	84.95
Minox 'II f3.5¢		48.50
Voigt Prominent f2 RF MX¢*	220.00	124.95
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Revere f3.5 RF¢*	174.50	73.95
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Graflex 22 f3.5 C*	93.00	44.95
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Bolex C 8 f2.8 Yvar	89.50	62.95
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Anscochrome, the new high speed color transparency film which was released in roll film sizes late in May, can now be purchased in sheet film sizes. The daylight type (balanced for sunlight) is currently available, and tungsten type (balanced for 3200K lamps) will be on the market shortly. With either type the photographer may process film himself using chemicals in the Anscochrome Developing Outfit, or have processing done for him. Developing is not included in the price of the film. Prices of 10-sheet packages: 2¼ x 3¼, $3.95; 3¼ x 4¼, $5.63; 4 x 5, $7.69; 5 x 7, $11.77; 8 x 10, $26.30. For more information, write:
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(*Continued on page 42*)

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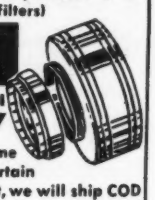
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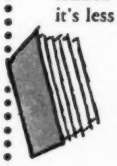
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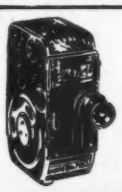
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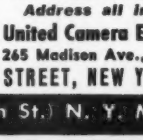
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3.95	ALL Metal STEREO FILE BOX for Stereo Viewer and 50 Slides	2.95
3.95	All Metal 2¼" Sq. Reflex File Box	2.95
7.50	Add-A-Tray File complete with 3 Drawers for 2x2 & Stereo	5.89

SLIDE VIEWERS

24.95	Airequipt 2x2 viewer w/ Airequipt Changer Electric Model	18.75
6.50	Logan 2x2 & 2¼" Sq. Electric Viewer	4.39
9.75	Guild Twin Lenz 2x2 Viewer	7.79
2.95	Guild Mini Lite Viewer Battery	2.29
5.95	Mico Vue 2x2 Battery Viewer	4.69
5.95	Arcadia Commander Battery Viewer 2x2	3.95
5.95	Arrow-View 2x2 Battery Viewer	4.79
3.50	Cortland 98 2x2 Battery Lite Viewer	2.79
12.50	Mico Vue 66 2¼" Sq. Battery Viewer	9.69
1.95	Guild 3-D Stereo Viewer	1.69
7.95	Baja AE 303 Tray Case, Holds 30 Airequipt, TDC, La Belle Trays	6.39
5.95	Baja RV-6 for 6 Revere Auto Trays	4.79
9.95	Baja RV-15 for 15 Revere Auto Trays	7.95
7.30	Baja G-24 Sequence File for 250 glass Reflex Mounts	5.95
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ATTENTION SLIDE PROJECTOR OWNERS

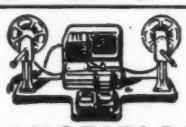
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Model #	CASE ONLY	COMPLETE WITH
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ATC 12 " 12	6.29	12 " 25.95
ATC 24 " 24	8.29	24 " 47.85
FOR TDC TRAYS	**CASE ONLY**	**COMPLETE WITH**
RST 6 Holds 6	4.39	6 Trays 7.95
RST 12 " 12	6.59	12 " 13.69
RST 24 " 24	8.95	24 " 22.95
FOR REVERE AUTOMATIC PROJECTOR TRAYS	**CASE ONLY**	**COMPLETE WITH**
RST 6 Holds 6	4.39	6 Trays 13.33
RST 12 " 12	6.59	12 " 24.47
RST 24 " 24	8.95	24 " 44.71



MANSFIELD'S ACTION EDITOR SAVE 40%

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For 8mm $23.95
For 16mm 25.95

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- 1200 ft. Rewinds
- All metal die cast viewer
- Screen 2¼x3¼. Glass Prism Shutter
- America's Lowest Priced Action Editor

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E828 (day. & indoor)	.79
E402 100 roll 35mm	32.00

HOME PROCESSING KITS FOR ABOVE FILM SHIPPED VIA RAILWAY EXPRESS ONLY

Pint Size	$1.44
½ Gal. Size	3.85

Kodak 35mm dayload developing tank for use with above. Reg. $9.95...Spec. $7.95

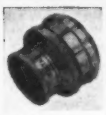
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- ALL LENSES ARE HARD COATED AND COLOR CORRECTED TO INSURE BRILLIANT RESULTS
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7mm f2.5 Fixed Focus Click Stops	29.95	17.95
6½mm f1.9 Fixed Focus Click Stops	44.95	28.95
6½mm f1.9 Focusing Mount Click Stops	49.95	32.50
6½mm f1.9 Fixed Focus Click Stops for Kodak Mag. 8	49.95	34.50
7½mm f1.5 Focusing Mount w/ Click Stops	69.95	49.95
8mm TELEPHOTO LENSES		
1½" f3.2 Fixed Focus	12.95	8.95
1½" f3.2 Focusing Mount w/ Click Stops	17.95	10.95
1½" f2.5 Focusing Mount w/ Click Stops	26.95	15.95
1½" f1.9 Focusing Mount w/ Click Stops	38.95	24.50
1½" f1.4 Focusing Mount w/ Click Stops	49.95	29.50
1½" f1.4 Focusing Mount for Kodak Mag 8	54.95	37.50
1½" f1.0 Focusing Mount w/ Click Stops	99.95	69.50
16mm NORMAL LENS		
1" f1.5 Focusing Mount	54.95	38.95
1" f1.0 Focusing Mount	199.50	144.50
16mm WIDE ANGLE LENSES		
13mm f1.5 Focusing Mount	89.95	69.50
17mm f2.5 Focusing Mount	34.95	23.50
10mm f2.2 Focusing Mount	69.95	49.95
16mm TELEPHOTO LENSES		
3" f3.5 Focusing Mount w/ Click Stops	32.50	19.95
3" f2.5 Focusing Mount w/ Click Stops	42.50	25.95
3" f1.9 Focusing Mount w/ Click Stops	49.95	32.50
3" f1.5 Focusing Mount w/ Click Stops	99.95	69.50
OPTICAL COMPENSATING VIEW FINDERS WIDE ANGLE OR TELEPHOTO		
For Bell & Howell Auto 8—172A 172B 172C 8mm Tri-lens	6.50	4.95
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Bolex H8 Leader f1.9	149.00
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Revere 50 f2.8	24.00
Revere 84 f1.9 Tur.	79.50
Revere 40 f2.5 Mag.	53.50
Revere 44 f1.9 Mag. Tur.	88.00
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Revere 99 Spool Tur. f1.9	51.50
Revere 67 Mag. Tur. f2.8	46.50

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4.95 Premier Title letter set	3.79
5.95 Fold-A-Way projector stand	4.19
14.95 Victor GL4 Title Master (a 4-light folding light bar w/metal case & built-in titler	11.49
12.95 Magic Master Deluxe title set	9.75
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3.25 Brumberger 8mm 200' reel chest	2.44
3.95 Brumberger 8mm 300' reel chest	2.95
3.95 Brumberger 8mm 400' reel chest	2.95
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- FOR ALL NEGATIVES FROM 35mm to 2¼x3¼ SIZE
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- BELLOWS, FINE RACK AND PINION FOCUSING
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	Diffusion Type	DOUBLE CONDENSORS INCLUDED
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MODEL E w/ 90mm f6.9 lens	30.49	36.49
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MODEL E w/ 51mm f4.5 Elgeet lens for 35mm size negative	38.49	44.49

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No. 23 4½" Double condensors (2¼x3¼ size)	$5.95
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No. 23 3½" Double condensors for 2¼x2¼ film	4.79
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- with negative carrier
- with 90mm f6.9 lens
- Diffusion model
- 13x16 Base Board—Red Filter

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	Reg.	Special
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35mm Stereo, 20 exp.	4.65	3.65
8mm Roll (dble)	3.75	2.98
8mm Mag. (dble)	4.65	3.69
16mm x 100' Roll	10.40	8.25
16mm Mag.	6.95	5.49
16mm x 50' Roll	5.75	4.65
16mm Mag. Simplex	6.95	5.75
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4.80 Fidelity 5x7 cut film holders	3.39
29.95 620 size Adapt-A-Roll for 2¼x3¼ Press	20.95
29.95 620 size Adapt-A-Roll for 4x5 Press	20.95
13.30 Suydam 120 roll film adapter for 4x5 Graflex style camera	8.95
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This new fast film is twice as fast as Super XX. It offers new exciting picture-taking possibilities. Take indoor shots by existing light . . . night sporting events without a flash . . . fast, action pictures even on dull days. ASA daylight exposure rating better than 200. Reloaded from original 100 ft. Kodak factory-fresh packed film. FULLY GUARANTEED.
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☐ 36 exp. rolls 65¢ ☐ 20 exp. rolls 45¢
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☐ **36 exposure cartridge**.....$1.45
☐ Also in 50 FOOT ROLLS—ONLY.....$5.85

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FAMOUS 35MM ILFORD FILM

☐ **35MM HP-3**—36 exp. ONLY $1.28—3 for $3.50
☐ 27 ft. 35mm rolls.....$2.70
☐ 100 ft. 35mm rolls.....$7.40
☐ 120 & 620 (8 exp.) per roll.....$ .50

ANSCO 35MM COLOR RELOADS
Now—at LOWEST PRICE ANYWHERE!
Made from factory-fresh brand new ANSCO Film. Money back if not fully satisfied. Daylight or Tungsten. **REAL BIG SAVINGS.**
☐ 20 exp. for $1.00 ☐ 5 for $4.50

New High Speed ANSCOCHROME FILM
☐ 20 exp. $1.50 ☐ 5 for $6.95

NEW FAST EKTACHROME TOP QUALITY RELOADS
NOW you can get the new FAST Kodak Ektachrome color film at SENSATIONAL LOW PRICES in Factory Fresh fully guaranteed reloads. Made especially for 35mm cameras this new fast color film enables you to take clear crisp color shots with the speed of black and white! ASA 32 Daylight—16 Flash or Tungsten. 100% Satisfaction guaranteed.

☐ **20 exp.**.....**$1.50** | ☐ **36 exp.**.....**$2.50**
☐ **5 for $6.95** | ☐ **4 for $9.50**
YOU SAVE 55¢ | **YOU SAVE 50¢**

☐ **FREE COLOR ENLARGEMENT . . .**
. . . with every roll of color film processed at these LOW RATES: Ansco Color film $1.00 . . . Ektachrome 120 and 620—$1.00 . . . Ektachrome and Ansco Chrome 35mm—$1.25 (mounted) . . . Custom processed by experts. You get a FREE coupon good for 2¼" x 3¼" full color enlargement with every roll ordered!

WALLET SIZE COLOR PRINTS ONLY 35¢ EA.
Now you can get quality full wallet size 2¼" x 3¼" color prints from your 35mm color transparencies at this low price. Wonderful full vivid color prints you'll be proud to show to your friends.
☐ **AT JUST 35¢ EACH**

GET FREE ENLARGEMENTS
. . . with AMAZING LOW PRICED
COLOR PROCESSING
Just think—top quality processing and mounting of your new Ektachrome and Ansco Chrome film and FREE ENLARGEMENT coupons at these low prices:
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free—one color enlargement
These prices include mounting your transparencies (35mm only) in handy cardboard mounts!
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Two color enlargements free with each 36 exp. roll

35mm BLACK and WHITE
SLIDES
From any size photo or negative

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The most thrilling way to look at your pictures is on the screen. Now all your friends can see your pictures at the same time. Slides made from any size negative or photo. Specify cardboard mounts or film strips.
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NEW PRODUCTS

(Continued from page 34)

mounted conveniently beside, or on top, of all cameras from 35mm to press types. Other features are: flash duration of 1/2000 second, battery case construction of rugged "Synctroplex" plastic, and new capacitors and circuitry to improve the efficiency of operation for longer battery life and lower cost operation. The unit is designed for operation with X (zero delay) synchronization, but time delay accessories for other shutter types are available. Price of Synctron DB-1B, complete with batteries, $89.50. For additional information, write:
DORMITZER ELECTRIC & MFG. CO., INC.
CAMBRIDGE 40, MASS.

New Portable Group Stereo Viewer



The Stereo Royal Group Viewer Model 1A is a portable, AC-DC, rear-projection unit for comfortable multi-group viewing by several people at one time. It accepts standard glass, plastic, or paper slides, and features a drop down screen mount, slide holder and case holding up to 150 cardboard slides, and high light output. For properly mounted slides only focusing is required, but vertical and horizontal adjustments are also provided for correction and exaggerated depth.

The unit, which folds into a self-contained luggage type case, weighs 8 pounds and has matched 50mm, f/3.5 coated lenses. A two-way, V-type reflector system doubles the light output according to the manufacturer. Price, $69.95. For more information, write:
STEREOCRAFT, INC.
296 PEARL ST., NEW YORK 38, N. Y.

New Zeiss Tessar Lenses



Zeiss Tessar four-element lenses are now available separately for mounting on cameras. They are the Zeiss S-Tessar f/4.5, 75mm lens in standard mount N, ready to be mounted in a shutter, and the 105mm f/3.5 Zeiss Tessar in standard mount N, or in Synchro-Compur shutter MX/CRO with built-in self timer (*illustrated*). The 75mm lens has a 40 degree angle of view and is recommended for a negative area of 1¼ x 1⅝ inches. The 105mm lens has an angle of view of 55 degrees and covers a negative area up to 2¼ x 3¼ inches. Both lenses are made in Western Germany. Price of 75mm Zeiss S-Tessar, $68; 105mm Zeiss Tessar, in standard mount N, $75, or in Synchro-Compur shutter, $87. For more information, write:
CARL ZEISS, INC.
485 FIFTH AVE., NEW YORK 17, N. Y.

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No adapter ring is required for Tiffen's new line of Hi-Trans screw-in filters. Designed for both black-and-white and color films, these filters are individually mounted in a screw-in Colorim, threaded to the exact thread of many popular lenses. The color of the rim (Colorim) permits identification of the filter at a glance. And front threads on the filter mount accept additional screw-in accessories. Other features: the filters are made from thermo-bonded optical glass, have fluoride T-coating, and can remain on the camera when the case is closed. Each filter comes with a lifetime guarantee. Hi-Trans screw-in filters are available for

(Continued on page 50)

Quality *Film Processing*

Our custom processing assures you of personal attention to your film at every step and in every minute detail.

Developing
Printing
Enlarging

Exclusive fine grain developing and chemically hardened emulsions prevent scratching and abrasion . . . printing is regulated to split second accuracy by photoelectric cell control . . . every tone detail is captured by use of fine quality DuPont Varigam.

35mm—36 exp. roll developed and printed to 3¼" x 4½" glossies.....$2.25

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Reg. 27.95 Value

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Priced Properly

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135mm f4.5 Telephoto lens	39.95
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Save 40.25!—GRAPHIC 35



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- Push-button Focusing
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All Guaranteed Fresh Dating
Buy 3 Rolls And Save!

	reg.	3 rolls
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8mm Kodachrome 25 ft. roll	11.25	8.95
8mm Kodachrome 25 ft. mag.	13.95	11.16
16mm Kodachrome 50 ft. mag.	20.85	16.68
16mm Kodachrome 100 ft. roll	31.20	24.96
620-120 Kodacolor	5.94	4.75
828 Kodachrome	5.55	4.44
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NEW 69.25 USED 48.50
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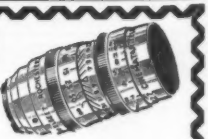
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OUR PRICE **124.50**

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Buccaneer
Ciro f3.5
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Ciro F
Clarus
Contessa f2.8
Edinex I
Edinex Xenon f2
Exakta f3.5
Exakta Tessar f3.5
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Perfex 55
Perfex 101-102
Perfex Cee-Aye
Perfex Deluxe
Polaroid
Praktica
Retina I
Retinette
Vigilant
Vito
Weltini
Busch Verescope
Iloca Stereo
Revere Stereo
Stereo Realist
STEREO—2 Lenses..32.50
8mm
B&H f2, 8-f2.5-f1.9
Bolex f1.9-f1.5
Bolex Kern Yvar f2.8
Elgeet f1.9, f2.5
Kodak Brownie
Kodak Reliant
Simson f1.9-f2.5
Somco
16mm
Bolex
Wollensak f1.5-f1.9

Imagine Only $16.50 COMPLETE With Leather Carrying Case.
Note: Be sure Camera make and speed are specified for each lens ordered.

Terrific Tripod Offers!



STAR D COMET
With Swing-over Tilt
Reg. 22.50 NOW 15.95
STAR D CONQUEST
SPECIAL 13.95

35mm SLIDE PROJECTORS!



	New	Used
SVE 300W Entertainer	69.95	37.50
Golde 200W Jet	52.50	28.95
TDC Model D 300W Selectron	74.75	39.18
TDC Headliner 300W Selectron	49.99	28.50
Revere 553	69.50	38.50
Revere 555	79.50	44.50
Revere 888	119.50	68.50
TDC Project-or-View	77.50	44.50

Save 46.50! LaBelle 500W Slide Projector



- 2x2 Slide Proj
- f3.5 Ctd Lens
- 500 Watt Lamp
- Auto feeds & changes slides

NEW 95.00 USED **48.50**

35mm Cameras & Stereo

	NEW	USED
Argus C4	89.50	46.50
Argus C3 f3.5 ctd case flash	86.50	32.50
Canon IV f1.9 Serenar	284.00	120.00
Ciro 35 f3.5 ctd	86.50	36.50
Clarus f2.8 ctd. rfdr flash	109.50	34.50
Kodak Retina		37.50
Kodak Stereo	84.50	49.50
Kodak Bantam f4.5	56.75	37.50
Kodak 35 f4.5	56.00	27.50
Leica M3 f2 Summicron	447.00	287.50
Leica IIIF f2 Summicron	236.00	176.50
Leica IIF f2 Summicron	276.00	164.50
Leica IIF f3.5 Elmar	177.00	99.50
Minolta A f3.5	49.50	
Minolta Mod II f3.5 f2.8	159.50	93.50
Minolta f3.5 Mod II f2	184.50	107.58
Nikon S2 f2 Summicron	299.50	192.50
Nikon S2 f1.4	345.00	219.00
Nikon S f1.4	188.00	
Revere Stereo	174.50	79.50
TDC Stereo Colorist	82.50	42.50
Viewmaster Personal Stereo	89.50	52.50
Canon IV S2 f1.8 Serenar	284.00	134.50
Minox III S	139.50	88.50
Kodak Retina II C	135.00	108.00
Kodak Retina III C	185.00	117.00

Twin Lens Reflex

Ciroflex D f3.5 ctd sync		39.50
Flexora f3.5 ctd	79.50	30.00
Kodak Reflex 1A f3.5 ctd.		45.50
Latest Rolleiflex f3.5 Tessar MX	243.50	184.35
Minoltautocord	99.50	55.00
Rolleiflex f3.5 Tessar MX		116.95
Rolleicord IV		72.50
Rolleicord III f3.5 Xenar ctd synch		64.50
Ricohflex f3.5 ctd	49.50	22.00
Rolleiflex f2.8	309.50	163.50

8mm Movie Cameras

Cine Kodak 8 f1.9	49.50
Cine Kodak Mag 8 f2.7	72.50
DeJur Embassy f2.5	79.50
Kodak Brownie f2.7	22.50
Revere Ranger f2.5	39.50

Roll Film Cameras

Agfa Isolette f4.5	69.50	27.50
Golde f2.9 ctd 127		19.95
Polaroid Pathfinder	249.50	148.95
Polaroid 95A	89.75	44.50
Polaroid Highlander	69.95	39.50
Super Ikonta B f2.8 Tessar synch	139.00	84.50
Super Ikonta A f4.5 Tessar	139.00	49.50
Voigtlander Bessa f3.5		47.00

8mm Projectors

B&H Regent	179.95	95.00
Revere Model 85	124.50	64.50
Revere Model 90	159.50	67.00
800W Keystone K70C	89.50	45.50
750W Keystone K109	119.50	69.50
300W Kodak Brownie	62.00	38.50
500W Bell MB	160.00	99.50
500W B&H 253	84.50	47.50

Single Lens Reflex

Bolsey C22 Set-O-Matic f3.2 Ctd	114.50	69.50
Contaflex I	169.50	92.50
Soligar f3.8	49.50	
Exakta VX f3.5 Tessar & Penta Prism	239.50	140.00

Close-up Accessories for Leica, Canon

	NEW
Bellowscope, folding monorail	19.95
Extension tube set (3 pieces)	5.95
Extension tube set, focusing type	9.95
Microscope adapter and 3 tube set	17.95
Reflex Housing	39.95
Prism for reflex housing	10.50
3 ft. tape measure and level	2.50

BRAND NEW 35mm VOIGTLANDER VITESSA!



It's Automatic!

- f3.5 ctd lens • f3.5 color skopar
- Rfdr—disc. model

BRAND NEW **69.50**
Reg. 99.50

LATEST 2¼x3¼ CROWN GRAPHIC!



- f4.5 Ektar Lens
- Spds to 1/800th
- Rangefinder
- Flashgun
- 20" Synch. Cord.

Reg. 317.25
NOW **175.00** (disc. model)

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For Leica, Canon, Nikon, Contax, etc.
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AT B'WAY ONLY **13.95**

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- f3.5 Coated Xenar Lens
- Self Timer
- Spds. to 1/500th

ONLY **79.50**



You'll Save Plenty On A BRAND NEW RICOH "35" OUTFIT!

A Precision made, Rapid Sequence 35mm Camera, that takes FULL FRAME 2x2 COLOR SLIDES . . .

- Trigger Handle
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Reg. 99.50 Value
NOW ONLY 59.50 COMPLETE!

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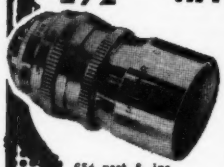
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1½" f1.4 coated AMITAR SPEED TELE LENS
For 8mm MOVIE CAMERAS

3X magnification—Twice as fast as f2.5's. Coated optics; click stops; precision focusing mount. Sharp as a tack, brilliant as the sun. Fits all 8mm cameras (specify). Regular $75.00 Brand New **25.00**

65¢ post & ins
For Bell & Howell, add 2.95

AMITAR EXTREME WIDE ANGLE LENS
(6mm f1.9 ctd) for 8mm.....22.95

30-Day Trial-Guaranty

16mm BOLEX DELUXE
3 Lens Turret Model!



8 focal length viewfinding OCTAMETER and f1.9 LENS. Regular $335.00

USED 189.00

Case 23.50. Shp. wt. 20 lbs.
Same with eye-level prism finder add 29.95
BOLEX H-16 LEADER with 25mm f1.9; 15mm f2.8; 75mm f4.5 Tele, used 222.50

Brand-New
EXAKTA VX
f2 coated ZEISS BIOTAR



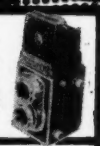
Light Weight Focusing Mount Importer's discont. model

BRAND NEW.... **169.50**

1.50 Post. & Ins.
Case 9.95

Exakta VX with f3.5 Tessar, $127.50; with f2.8 Tessar, $143.50; with f1.9 Primoplan, $163.50. Prices include waist level finder. For eye level prism finders, add $15.00.

2¼x2¼ AMIFLEX



Complete with case, flashgun. f3.5 lens, all-metal
Reg. 84.50
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4x5 PRESS CAMERA (B & J)



$215.00 value with 6" f4.5 Steinheil Unofokal in Compur Synchro Press. Rangefinder and flashgun.
1.85 post & ins **135.95**
Only 10% down BRAND NEW

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Synchro Model with case and flashgun. Reg. 67.50
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Add 1.50 post & ins

ASTRAFLEX 35



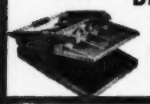
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BRAND-NEW **91.95**
Post 1.60 Case 9.75
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SPEED ASTRA



100mm f2.8 coated; ingenious auto-set pre-set diaphragm. Reg. 79.50.
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85mm f2 Speed-Astra pre-set. Reg. $124.50. Special
BRAND-NEW Fits Praktica, Astra **79.50**

SEAL
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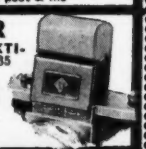
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Shp. Wt. 85 lbs.

VIEWMASTER
STEREO was 139.50



f3.5 coated lenses. Full focusing. Built-in sync.
Used, excellent condition. **56.96**
1.00 post & ins

PRISM FINDER
FOR PRAKTICA, PRAKTIFLEX F-X & ASTRA 35



Reg. 31.95 while they last!
BRAND-NEW **12.95**
65c post & ins.

EXCLUSIVE! 2¼ x 2¼
ASTRAFLEX II
SINGLE LENS REFLEX CAMERA
complete with
85mm f3.5 lens



The most astonishing bargain! Strobe & bulb sync; interchangeable lenses. Focal plane shutter: uses standard 120 roll film. Value $285.00 **147.50**
2.20 post & ins
Case 12.50 Brand-New
YOURS FOR ONLY 10% DOWN

EXCLUSIVE! 2¼ x 2¼
SAVE $55.50
REFLEX 66
SINGLE LENS REFLEX CAMERA
complete with 75mm f3.5 lens



This "plus-value" made possible because of our direct-import. Built in SYNC, interchangeable lenses; focal plane shutter. Standard 120 film. Regular $135.00
Brand-New DeLuxe Case 8.95
1.80 post & ins **79.50**
IF YOU WISH, ONLY $7.95 DOWN

10% DOWN

(or pay $5.00 down, whichever is greater) 10 months to pay. Include note giving age, occupation, 3 references—AND THE Camera's yours. All in listing used subject prior sale, add 1.00 postage & insurance.

35mm cameras

	Sale Price	Down Payment
Argus C-3, case & flash..	28.95	5.00
Argus C-4, f2.8.....	44.50	5.00
Bolsey B-22, f3.2 ctd...	35.00	5.00
Bolsey C-22, f3.2 ctd....	66.50	6.65
Contax I, f2.8 Tessar...	45.00	5.00
Contax II, f2 Sonnar...	82.50	8.25
Contax III, f2 Sonnar..108.50		10.85
Contax IIA, f1.5.....168.75		16.87
Contax IIIA, f2.....187.50		18.75
Contessa, f2.8 Tessar....	83.50	8.35
Contaflex f2.8 Tessar....	82.50	8.25
Exa, f2.8 ctd, Sync	44.50	5.00
Exakta f3.5 Tessar ctd...	68.50	6.85
Exakta V, f2 Biotar....118.50		11.85
Exakta VX, f2.8 Auto Westanar 119.50		11.95
Exakta VX, f1.9 Auto Xenar 195.00		19.50
Exakta VX, f2 Auto Westagon 168.50		16.85
Kodak Retina IIa, f2 ctd, XM	70.00	7.00
Kodak Retina IIC, f2.8 ctd, RF 104.50		10.45
Kodak Retina IIIC, f2 ctd, RF 116.00		11.60
Leica IIIF, f1.5 Summarit, ctd 185.50		18.55
Leica IIIA, f2 Summar..	84.00	8.40
Leica IIIC, f3.5 Elmar ctd	89.00	8.90
Leica IIIC, f2 Summitar ctd	99.00	9.90
Leica IIIF, f2 Summitar ctd 146.95		14.69

reflex cameras

Ciroflex F, f3.2 ctd.....	66.50	6.65
Ciroflex E, f3.5 ctd, Sync.	57.00	5.70
Flexaretti, f3.5 ctd.....	37.50	5.00
Graflex 22, f3.5 ctd. Sync	47.00	5.00
Hasselblad, f2.8.....	198.00	19.80
Ikoflex Ia	57.00	5.70
Ikoflex IIa, f3.5 Tessar..	74.00	7.40
Ikoflex II, f3.5 Sync....	63.50	6.35
Ikoflex, f4.5 Novar....	29.50	5.00
Ikoflex III, f2.8 Tessar..	95.00	9.50
Kodak Reflex, ctd f3.5 KA, Sync	36.60	5.00
Korelle Reflex II, f2.8 Tessar	69.50	6.95
Primar Reflex II, f3.5...119.50		11.95
Primar Reflex, f2.8	89.50	8.95
Rolleicord, f4.5 Triotar..	36.50	5.00
Rolleicord II, f3.5.....	46.50	5.00
Rolleicord III, f3.5 Xenar, Sync	62.00	6.20
Rolleiflex, Auto f3.5 Tessar Solenoid 115.00		11.50
Rolleiflex, Auto III, f3.5 Tessar 126.50		12.65
Rolleiflex, Auto III, f3.5 .....116.50		11.65
Rolleiflex, Auto f3.5 ctd Xenar	77.50	7.75
Rolleiflex, Auto f3.5 Tessar	88.50	8.85

stereo cameras

Revere Stereo ctd f3.5 Sync, RF	76.50	7.65
Stereo Realist, ctd f3.5 Sync	66.00	6.60
Stereo Realist, f2.8 ctd, Sync 114.50		14.45
Videon Stereo, f3.5 ctd Sync	38.50	5.00

enlargers

2¼x3¼ Federal 269 CL, f6.3	32.00	5.00
2¼x3¼ Fotolarger, f6.9	23.00	5.00
2¼x3¼ Fotolarger, f4.5	28.00	5.00
2¼x3¼ Omega B3	72.95	7.29
2¼x3¼ Solar 120.....	42.95	5.00
2¼x3¼ Sun Ray Arnold D, f4.5	52.00	5.20
4x5 Graflarger Back Cold Lite	34.95	5.00
4x5 Federal 450, f9.5..	67.50	6.75
4x5 Fotolarger 100	36.00	5.00
4x5 Omega coldlite NF, f4.5 .....117.50		11.75
4x5 Solar 45	52.50	5.25
5x7 Elwood SP-2	66.00	6.60
5x7 Automega E3 .....196.50		19.65
5x7 Solar	86.50	8.65

movie equipment

8mm MOVIE CAMERAS

B&H 13V, f2.5 ctd.....	39.00	5.00
B&H 172B, f2.5.....	73.50	7.35
B&H 172A, f1.9 ctd....117.00		11.70
Bolex L-8, f2.8 ctd Yvar..	48.00	5.00
Keystone Olympic f2.5...	45.00	5.00
Revere 88, ctd f2.5.....	32.00	5.00
Revere 40, ctd f2.5, Mag.	51.95	5.19

8mm PROJECTORS

B&H Regent 500w, case..102.50		10.25
DeJur 750, 750w.....	83.00	8.30
Keystone K-66, 750w, case	79.00	7.90
Keystone K-109, 750w, splicer	86.95	8.69
Revere 85, 500w	52.95	5.29
Revere 90, 750w.....	67.00	6.70

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No obligation

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EXCLUSIVE!

New 1955 MODEL
ASTRA '35

f2 coated ZEISS BIOTAR IN PRESET DIAPHRAGM F-X model camera with Compur tip. Standard 35mm, interchangeable lenses, built-in sync. Reg. $185



BRAND-NEW **95.00**

Prismfinder 15.95

Case 8.50 | 1.50 post | Only 10% DOWN

EXCLUSIVE!

EDINEX SYNCHRO

with ultra-sharp Hi-speed f2 coated

SCHNEIDER XENON

9 speed Compur-Rapid synchro shutter, standard 35mm. Reg. 79.50



BRAND-NEW **49.59**

Case 5.50

flashgun 5.50

Only $5.00 down.



f5.0 ASTRAGON

FOCAL LENGTHS from 300mm to 1000mm!

EXCLUSIVE!

LONG DISTANCE TELE-LENSES

GET REALLY CLOSE-UP—GET EVERY SHARP DETAIL

NEVER BEFORE A LENS LIKE THE ASTRAGON SERIES

Sensational is the word for it! A product of one of the most famous German optical designers—brought to America at these unusually low prices through terms of our EXCLUSIVE deal.

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CYPRESS 9-6400
Ask for Import Dept.

All optic hard "C" coated at the factory. Superlative definition, extreme detail, unusual light transmitting efficiency. Fully color corrected crystal clear images.

300mm f5, Reg. 198.00..... 129.50	600mm f5, Reg. 680.00..... 385.00
400mm f5, Reg. 250.00..... 149.50	800mm f5, Reg. 850.00..... 495.00
500mm f5, Reg. 398.00..... 225.00	1000mm f6.3, Reg. 1075.00..... 695.00

CONVERTO MOUNT to fit ALL SINGLE-LENS reflex cameras 35mm or 2¼ x 2¼ (specify). 500mm and up feature focusing wheel.

ALL BRAND-NEW 30 DAY TRIAL—GUARANTEE

For non-reflex cameras complete with mirre-reflex housing. 5 power eyepiece. Add $100.00 (for LEICAS, all models). For CONTAX, add $115.00 (regular list is $165.00 additional). 300mm, 400mm & 500mm for 35mm & 16mm; for 2¼ x 2¼, 600mm and up is recommended.

YOURS for only 10% DOWN

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movie equipment

16mm cameras

B&H 273A, 750w, case	110.50	11.85
B&H 173, 1000w, case	184.50	18.45
Keystone A-82, 750w, case	73.50	7.35
Keystone K-161, 750w, case	87.50	8.75
Revere 48, 750w	94.50	9.45

sound projectors

Ampro Premier 40, Case	395.00	39.50
B&H Filmo Sound	189.00	18.90
B&H 285c, Case	447.00	44.70
B&H 285 Bl, Case	317.00	31.70
B&H 202c, Case	442.00	44.20
Kodak 17 F-S-10-N	179.00	17.90
R.C.A., 2 Case	194.00	19.40
Victor 40	149.00	14.90

press cameras

2¼ x 3¼

Ann Speed Graphic f4.5 KRF Synchro Flashgun	83.50	8.35
Busch, f4.5 CRF	79.50	7.95
B&J, f4.5 CRF	69.50	6.95
B&J, f4.5 ctd Graflex CRF	74.50	7.45
Pacemaker Crown Graphic f4.5 Raptar, CRF	147.00	14.70
Pacemaker Speed Graphic f4.5 Ektar, CRF	182.50	18.25

3¼ x 4¼

Ann Speed Graphic, f4.7 ctd Ektar Sync CRF	117.50	11.75
Ann Speed Graphic, f4.5 Raptar, Polaroid, CRF	129.00	12.90
Pace Crown Graphic, f4.7 ctd, CRF	138.50	13.85

4 x 5

Ann Speed Graphic, f4.7 CRF	92.95	9.29
B&J f4.5 Tessar, CRF	99.50	9.95
Busch, f4.5 ctd Steinheil, Synchro focus spot	139.00	13.90
Ann Speed Graphic, f4.7 Ektar, Sync, CRF	119.00	11.90
Pacemaker Speed Graphic, f4.7	138.00	13.80
Pacemaker Crown, f4.7, CRF	157.00	15.70

exposure meters

Brockway (M3)	11.00	5.00
DeJur Dual Pro	15.00	5.00
GE DW 68	13.50	5.00
GE PRI	17.00	5.00
Leica Meter	15.00	5.00
Norwood Director	16.00	5.00
Polaroid	9.00	5.00
Sixtl	15.00	5.00
Sixtomat X3	17.50	5.00
Weston Cadet	17.00	5.00

slide projector

300w Argus Automatic, case BC	42.95	5.00
300w Golde Manumatic BC	25.00	5.00
300w Golde Coronet, case BC	21.00	5.00
150w Kodaslide Merit	16.00	5.00
500w Kodaslide Signet BC	48.50	5.00
200w La Belle 22 Automatic BC	46.00	5.00
500w La Belle 55 Automatic BC	53.50	5.35
500w La Belle 75, BC, case	99.00	9.90
300w Revere 444 BC	30.50	5.00
300w TDC Headliner, semi-matic, BC	27.50	5.00
300w TDC Mainliner, semi-matic, BC	29.95	5.00
300w TDC Model D, semimatic, BC	34.95	5.00
300w TDC Duo 2¼, BC	34.50	5.00
500w TDC Duo 2¼, BC	51.50	5.15
200w TDC Project-or-View, BC	47.00	5.00
500w TDC Stereo Projector, BC	97.00	9.70
300 TDC Stereo Projector View, BC	95.50	9.55
300w Viewlex V33L Auto, BC	39.00	5.00
500w Viewlex V35L, BC	46.50	5.00

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GENUINE **AUTRONIC PRISM BINOCULARS**

16 x 50, the most powerful hand-held. Coated optics, individual eye focusing



NEW **49.50***

*plus 10% FET Case 6.95 85c post. & ins.

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Remote Electronic Flash
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Triggers multiple extension flash without use of interconnecting wires. Reflector & batteries not incl. in price. Reg. $52.00.



BRAND-NEW **14.95**

3 for 43.50 60c ea shipg

AC adapter EACH 5.95 & 45¢ shpg

LENS COMBO

Exakta extension bellows with 105mm f3.5 ctd. Astra lens. Reg. 89.50



BRAND-NEW **39.50**

85¢ post

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***NOTE our new address**
Come see the thousands of top values at our big, new New York store.

This late **1956** dated film is in its original sealed package *fully guaranteed by the manufacturer.* Day. or Tung. Price includes processing & mounting (35mm) by m'f'r.

Size Lots of 3—EA.	Kodachrome	McGregor Color	Dynacolor
8mm x 25' dble. roll	$3.00	$2.40	$2.30
8mm x 25' dble. mag.	3.75	3.50	3.50
16mm x 50' mag.	5.75	5.35	5.25
16mm x 100' roll	8.55	5.85	5.75
35mm x 20 exp.	2.70	1.85	1.79
35mm x 36 exp.	4.00	2.75	3 for 6.50

1957 DATE

COLOR-FILM MFR. PACKS UNDER AWON LABEL!!!
LATE 1956 DATE — **Price includes Processing & mtg.**
All Kodachrome filters can be used with this film.

8mm x 25' dble.....**$1.98 ea**.....3 for **$5.75**.....6 for **$11**
35mm x 20 Exp.....**$1.79 ea.**....3 for **$5.25**....6 for **$10**
16mm x 50' Mag.....**$5.65 ea.**.....3 for **$16**
16mm x 100' roll ASA 32.....**$8.25 ea.**.....3 for **$24**
8mm dble. or 16mm x 100' roll **$5.25 ea.** 3 for **$15.00**

BULK KODACHROME

This film has been cut from 400' rolls, and is camera spooled, ready for your camera. **Daylight or Tungsten. Kodak Proc. Incl. for all.**

16mm x 100' roll.....**$5.95**.....**3 for $17.25**
16mm x 100' O.D.....**$2.95**

SPECIAL OFFER!!!

35mm McGREGOR Color. '57 date. Proc. & Mtg. Incl. Mfg. Guar.
36 Exp.....**3 for $6.75**
Tungsten '56 date.....**3 for $6.25**
12 exp. '56 date day or tung.....**3 for $3.65**

Fresh **KODAK** Negative Safety
Each roll on original reel and in original can.
Kodak Plus X Super XX or Microfile
35mm x 100'
$2.50 ea.

FRESH MOVIE FILM

Late 1956 dated, fast, fine grain, panchromatic ASA 50. Prices include new fast processing service.

8mm x 25' dble. roll.....$1.10
BOLEX 8mm x 100' dble. roll..3.50
16mm x 50' mag.....1.75
16mm x 100' Ansco.....2.75
16mm x 100'.....2.50
16mm x 100' Kodak Plus X.....2.95
16mm x 50' roll. Plus X.....1.50
16mm x 100' Kodak Super XX..3.00
8mm Mag. B. & W.....2.00

BUY SIX . . GET ONE EXTRA FREE

We have 500 rolls of 1955 Polaroid Film, Type 31, 2¾" x 3½". **6 rolls for $5**

SHOOT PICTURES FOR PENNIES
ANSCO Color Tung. 35mm x 100' One Daylight Loader, 10 Empty Cartridges plus a One Year Free Subscription to U.S. Camera ($4 Value) **—Total Value $35 AWON PRICE—$20.**

ANSCOCHROME Day. 1956 DATE ASA 32
35mm x 100' (orig factory pack).....$32.95
35mm x 28' (orig factory pack).....7.99
35mm x 20 exp.....$1.35 ea.....4 for 4.98
120 or 620.....3 for 3.00

116 or 616 BLACK & WHITE
O.D., ASA 24.....**10 for $1**

116, 616, 127, 120, 620 BLACK & WHITE
Weston 50.....**1956 DATE**.....**6 for $1**

120-620 B&W Film Specials
Fresh Nationally Advertised Brand
120 & 620, B&W, Weston 50.....**4 for $1**
Fresh World Famous Brand
120 & 620, ASA 64.....**6 for $2**
Infrared 120 & 620.....**6 for $1**
Kodak Tri-X, Orig. Pck., '56 date..**3 for $1.50 pp.**

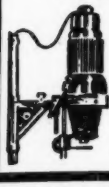
PAPER SALE

We bought out an entire warehouse full of this terrific paper to get this amazing low price. It's tested and proved perfect by exacting professional standards. Order in quantity and save!!! All in original manufacturers' boxes!

CONTACT PAPER—less than 1¢ a print
10 x 10" SWSM #1, 2, 4.....1 box (100 shts) 98¢
5 boxes (500 shts) **4.50** 10 boxes (1,000 shts) **7.95**
18 x 22" LWSM #1, 2.....1 box (50 shts) **1.98**
KODAK 35mm x 100' LWSM #3.....98¢ ea.

ENLARGING PAPER
HALOID 10 x 10" DWSM #1.....1 box (100 shts) **$1.89**
5 boxes (500 shts) **7.50** 10 boxes (1,000 shts) **13.50**

Brand New FEDERAL Enlargers



	List	SPECIAL
35mm 135C, f4.5 lens	$49.95	$34.95
Model 135C, Carrying case	7.25	4.98
FOR 2¼ x 3¼ NEGATIVES		
No. 240, Diffused, f7.9 lens	$29.95	$20.95
No. 269, Diffused, f6.3 lens	39.75	27.85
No. 279C, Diffused, f6.3 lens	46.95	32.95
Carrying case for 269 or 279C	7.25	4.98
No. 269CL, Cold Light, f6.3	53.00	37.10
No. 315CL, Cold Light, f4.5	80.00	56.00
FOR 4 x 5 NEGATIVES		
No. 450, Diffused, f4.5 lens	$109.50	$76.65

FRESH ASA 50 AERO EKTACHROME
35mm x 20 exp.....$1.50 ea.
4 for $5.00
Processing included
Buy 6—Get ONE FREE
35mm x 40' BULK.....$5.00
35mm x 75' BULK.....$7.50
35mm x 75' plus 4½ gal. devel. kit.....$10.00

★ ★ FREE! ★ ★

With every order of $25 or more—you get a FREE 1 year subscription — $4 value — to Modern Photography or U.S. Camera (specify).

ANSCO COLOR 1956 DATE
Daylight or Tungsten
35mm x 100'.....$21.50
35mm x 50'.....12.49
35mm x 27½.....6.95
35mm x 20 exp. In metal cartr. 1.20 ea.
6 for $5.50 12 for $10
FREE daylight conversion filter with $5 order of Anscocolor Tungsten above.

#120 Day. and 620 Tung.
60c ea. 6 for $3.00

Aero EKTACHROME ASA 40
with 1½ gallon processing kit
5¼ x 20'.....$5.95
5¼ x 40'.....$9.95
9½ x 40'.....$16.95
35mm x 37½'.....$6.95
EXTRA—Free compensating filter with any of above.
SPECIAL—4½ gallon Ektachrome processing kit **$3.95**

Bulk ANSCO COLOR daylight or Tung. #534 1955 DATE
35mm x 100'.....$17.50
35mm x 50'.....9.00
35mm x 27½'.....5.95

Original ANSCO PACK. Late 1956 DATE—16mm x 50'
B&W Movie Film—ASA 50 30 Roll Can PLUS 5 16mm x 100' reels or 5 16mm magazines
ALL FOR ONLY $16.95



RADIANT QB "Leader"
Portable Tripod Screens
Crystal beaded 1956 Model

	list	SALE
30 x 40	$13.75	$ 9.95
40 x 40	15.95	11.95
50 x 50	19.25	13.95
50 x 50	21.50	15.95

Screens are shipped R.R. Expr. collect postage

SAVE $$$ ON MANSFIELD ACTION EDITORS
8mm complete. list $39.50 **SALE $21.45**
16mm complete. list $44.50 **SALE $23.95**



4-LITE FOLDING MOVIES BAR LIGHT
with sturdy metal case and 7 ft. heavy duty cord
reg. $15.95 **SALE $9.95**

AERIAL FILM

Recent date! In original metal containers.

LINAGRAPH Ortho Weston 24, 35mm x 100' 98c ea.
3 15/16" x 61' **3 for $1.10**
INFRARED (Weston 50) 9½" x 75".....$4.00
5¼" x 20".....2 for $1

KODAK XX
5¼"x9'.....4 for $1
5¼"x20'.....2 for $1
7"x125'.....$5.95
9½"x75'.....7.95
9½"x200'.....14.95

KODAK TRI-X
5¼"x20'.....2 for $1
7"x18'.....$1 ea.
7½"x62'.....$2.98
9½"x75'.....7.95
9½"x200'.....14.95

BULK MOVIE—Weston 50

Fresh DuPont Stock
8mm x 400' dble.....$4.95 8mm x 1600' dble.....$16.00

Camera spooled . . . No processing
8mm x 100' dble. 1.49
8mm x 25' dble. 7 for price of 6! 49c

MOVIE—QUANTITY DISCOUNTS
B&W ASA 50 16x100' cam. spool. No proc. Add postage.

SIZE	54 Rolls	27 Rolls	15 Rolls
16mm x 25'	$8.95	$4.95	$2.75
16mm x 50'	19.95	10.95	5.95
16mm x 100'	49.50	29.50	17.95

Black & White Movie Film Processing Service
8mm x 25' Dble. .....$ .55 ea.
16mm x 100' .....$1.00 ea.
16mm x 50' .....$ .65 ea.

35mm Fresh Bulk Negative Safety
Kodak Plus X, Super XX, Kodak Weston 24 or DuPont #1 or #2—100'.....$1.98 ea.; 400'.....$7.50

35mm x 20 Exp. Cart.
Plus X or Super XX } or Tri-X or Infra Red }.....6 for $1.50; 12 for $2.50

SPECIAL!! Original Kodak Film in original Kodak pack.
*16mm x 100' Super XX.....$3.25 ea.
*16mm x 50' mag. Super XX.....2.95 ea.
***Kodak processing included**
16mm x 50' mag. Super XX or Super X (proc. incl.).....$2.00 ea.
16mm x 100' Sound Plus X (Proc. incl.)....$3.25

NEW EXPOSURE METERS

The New SKAN Quick Meter Model #SM-3
List $17.95 **AWON PRICE—$13.95**
NORWOOD DIRECTOR M-2
List $32.50 **AWON PRICE—$23.95**
DEJUR DUAL-PROFESSIONAL
List $26.95 **AWON PRICE—$17.95**
DEJUR "5B" with case
List $15.95 **AWON PRICE—$9.95**
WESTON MASTER II
List $29.95 **AWON PRICE—$21.95**
New WESTON DR Direct Reading
List $16.95 **AWON PRICE—$12.95** incl case

16mm x 50' Mag., Orig. Kodak Pack, Neg....$1
16mm x 100' Roll, Kodak Super-XX, Neg...$1.75

THIS MONTH'S SPECIALS
- Cardboard Stereo Mounts 100 for.....$3.50
- Ansco 35mm Cardboard Mounts . . . 100 . . . $1.00
- PROJECTION PAPER O.D. 35mm x 100' ea..98c ea.
- Daylight BULK FILM LOADER & 5 cartridges..34.95

Fast delivery guaranteed! All parcels double-insured! Repeat orders handled just as efficiently. All film O.D. unless otherwise stated.
20% DEP. on all C.O.D. PLEASE U. S. Excess

FREE with every roll of 35mm color film, one roll of 35mm B&W film!

COLOR MOVIE FANS 1957 DATE COLOR
Best for those who desire the utmost in color equal to the best color you have ever used! Price Includes Proc.
8mm x 25 ft. double...$2.25 ea. 16mm x 100 ft....$6.75 ea.
8mm x 100' dble. roll.....$6.75

AERO EKTACHROME FOR MOVIE FANS—ASA 50
8mm x 100'—$4.75 16mm x 100'—$4.75
3 for $13.25

B & W MOVIE FILM ASA 50—1955 Date

8mm x 25' dbl..$1.00 8mm x 25' dbl., ASA 20...$1
8mm x 100' dbl.....$3.25
16mm x 50' Mag., ASA 10 $1.60 16mm x 100'.....$2.25
16mm x 100'—ASA 8—'55 Date.....$2.00
all with proc. incl.
BUY 6—get one extra FREE!

SPECIAL AWON OFFER! **Bulk Film Special!**
35mm x 100' Kodak TRI-X.....$2.50
35mm x 100' B&W ASA 24.....98c
35mm x 100' Kodak Ortho Pos film.....$1.50
SENSATIONAL AWON VALUE!
35mm x 36 exp. Kodak Plus X O.D. RELOADS
10 for $1—*while they last!*

BRAND NEW!
For 8mm, 16mm and 35mm
MORSE G-3 DEVELOPING OUTFIT
List $28.50 **AWON PRICE—$21.95**

Please include postage with all your orders.
20% DISCOUNT on all new cameras, projectors, etc.
Before you buy . . . get our low price . . . write now . . .

AWON FILMS

* 108 West 29th Street, New York 1, N. Y.

NOW — SHOOT THRILLING HOLLYWOOD WIDE-SCREEN MOVIES & SLIDES WITH PRESENT EQUIPMENT

ONLY $7.50 DOWN



FIRST CINERAMA THEN CINEMASCOPE NOW VISTASCOPE®

HOME MOVIE FANS! 35MM SLIDE FANS!

Thrill yourself . . . thrill your friends with the same big-screen, full dimensional realism that you see on movie theater screens. Now YOU can create the same amazing you-are-there sensations you experience when watching Cinerama or Cinemascope movies.

Low Cost — ANYONE CAN OWN ONE NOW!



Vistascope fits all cameras and projectors. Only $7.50 down

For 8mm movie cameras and projectors. $75.00 cash.

For 16mm movie and 35mm* slide cameras and projectors and Rolleiflex with Rolleikin. $125.00 cash. Only $12.50 down

*Having 65mm or longer focal length

ORDER YOUR VISTASCOPE NOW — SO EASY TO USE!

- *You use standard cameras*
- *You use standard color or black and white film*
- *You use standard processing*
- *You use standard screens*
- *You use standard projector*

NO-RISK 15 DAY OFFER!

UNCONDITIONALLY GUARANTEED TO BE THE FINEST ANAMORPHIC SYSTEM IN THE WORLD

Try VISTASCOPE for 15 days. Prove to yourself the amazing pictures it takes. If you don't get the most sensational, true-to-life, full dimensional realism, return the lens and get your money back.

ORDER TODAY — SAME DAY SHIPMENT

VISTASCOPE LENS DOES IT FOR YOU!

Just ONE lens to slip on your camera when you're shooting . . . the SAME lens goes on your projector when you view. Used like Hollywood Cinemascope lenses are used.

HERE IS HOW VISTASCOPE WORKS

VISTASCOPE is an anamorphic optical system utilizing *two different focal lengths*, one for height, the other for width. It "squeezes" a 50% wider image onto standard film. When the VISTASCOPE lens is attached to your camera, it "unsqueezes" the image onto the screen *with no loss in image height and no distortion* and creating a sense of depth and reality.

VISTASCOPE is *not* a wide-angle lens. VISTASCOPE gives you full, big-screen, 50% wider image with amazing clarity and definition from edge-to-edge. Unbelievable beauty!

VISTASCOPE

SAVES YOU MONEY ON FILM!

50% MORE PICTURE — 50% LESS FILM

VISTASCOPE'S 50% wider image means less panning. One shot with VISTASCOPE now does what it took two or three shots before. You'll pay for your VISTASCOPE in no time on what you save in film.

HERE'S WHAT THE EXPERTS SAY!

JOHN GREGORY, Associate S.M.P.T.E.: ". . . . results are truly remarkable . . . creates the effect of actually being there and taking part in the action . . ."

NORMAN C. LIPTON, Popular Photography: ". . . combines reasonable cost factor with unprecedented image quality. Overall sharpness and color correction.

HERE'S WHAT OWNERS SAY:

"I like it so much I cannot help it. I'll never change!" — Schenectady, N.Y.

"I am a proud owner of Vistascope — it really does an amazing job."
— Kosciusco, Miss.

". . . cuts out need for panning."
— Milwaukee, Wisc.

"My wife thinks it's my best investment in my equipment." — Millville, N.J.

". . . gives me 50% more picture — a feeling of participation."
— Bennington, Vt.

DON'T DELAY — ORDER TODAY!

CINEMA LENS CO.

277 BROADWAY, N. Y. 7, N. Y.

COrtlandt 7-2192

Headquarters for precision optical equipment

REFERENCES:

Dun-Bradstreet • Nat'l. City Bank of N. Y.

MAKES INDOOR SHOOTING A DELIGHT!



Lightweight, portable POWELITE with metal case, only $15.95

After considerable testing, Cinema Lens chose Powelite for you! The most exacting work becomes a cinch with this versatile, four-light Portobar. Can be attached to any movie or still camera. Sheds wide, bright light. Eliminates set-up time. Folds up for compact carrying and self storage in handsome metal case. Equipped with high capacity switches, sockets and cord. Lightweight aluminum finished in gray hammerstone. Superior in every way. Completely guaranteed. A "must" for better indoor shooting!

EXPOSURE METER MIRACLE!



Now only $6.95 case $1.50

The highly sensitive SEKONIC Cinema Lens researches for value!

It's amazing! A top-quality, inexpensive photoelectric light meter for perfectly exposed pictures. Fulfills the needs of the most advanced amateur. Highly sensitive for from bright sunlight to "available light" shots outdoors and in. Accurate, direct readings for all shutter settings. Use it for movies and stills, for color or black and white. Compact, lightweight, with light baffle. Highly reliable, guaranteed. Only $6.95! Buy several for gifts at this amazing price.

NONE OTHER CAN COMPARE! FR ELECTRONIC FLASH



$54.95 cash

We compared . . We tested . . We learned! . .

Worth easily $119.95, so it's the most amazing value on the market. Low cost unit gives professional results. Works on 4 ordinary photoflash batteries. Gives 300 flashes before batteries need replacing. 4 flashes cost only 1c. Compare this to flashbulb cost. Gives big light output, excellent depth and coverage. Stops action, gives sharp, crisp photos. Weighs only 2½ lbs. Head clips to case. You take it everywhere. Fully guaranteed.

CINEMA LENS CO. DEPT. M11, 277 Broadway, New York 7, N. Y. COPYRIGHT 1955

Gentlemen: Please rush me the following:

- ☐ 8mm VISTASCOPE lens $75.00
- ☐ 16mm/35mm VISTASCOPE lens $125.00
- ☐ VEE-VEE Vistascope Viewfinder $9.95
- ☐ VUPA Adapter Ring for all 35mm slide projectors $9.95
- ☐ FR ELECTRONIC FLASH $54.95
- ☐ POWELITE Portobar $15.95
- ☐ SEKONIC Exposure Meter $6.95
- ☐ VISTASCOPE Screen, 25"x50", Deluxe push-button Model with tripod—$24.95 (shipping charges collect)

Enclosed is $ _____ Down payment ☐ Complete payment ☐ (C.O.D. — 10% down payment required)

NAME _____ EMPLOYED BY _____

ADDRESS _____ CITY _____ ZONE _____ STATE _____

Spiratone does it again!

40 x 40 DUO TRIPOD SCREEN

BEADED AND SILVER

For the first time, you can own one screen that has both of the desirable surfaces: one glass beaded, the other silver. Through an ingenious mechanism, one turn—and the other surface appears. Until now you had to pay $35.00 and more for a silverscreen alone! The silver surface vastly improves detail and color of slides and movies, is a 'MUST' for 3-D.

Other 40 x 40 Models

DUO WALL MODEL BEADED SILVER **14.95**

SILVER TRIPOD SCREEN 12.95

BEADED TRIPOD SCREEN 9.95

Sh. Wt. 11 lbs.

$19.95 OTHER BEADED TRIPOD SCREENS

Screens raise and lower on elevating rod, assuring positive alignment. Carrying handles set automatically for balanced carrying. Metal cans have beautiful scratch-resistant finish. Sturdy tripods are plated and have protective rubber tips. Thousands of these screens are in use, not only by amateurs, but by clubs, churches, colleges as well. And look at these low prices:

Screen Size	Ap.Sh.Wt.
30" x 40" 7.69	....10 lbs.
37" x 50" 10.64*	....14 lbs.
50 "x 50" 12.97*	....15 lbs.
52" x 70" 24.95*	

**Screens are shipped by us Express (freight costs collect) within U.S.— other screens P.P. or Express.*

Coated, Color-corrected — DOUBLE PURPOSE

W-I-D-E ANGLE 8MM BROWNIE CAMERA and PROJECTOR $11.95*



Screws into 8mm Brownie Movie Camera and more than doubles angle of lens, making those group shots indoors, those difficult landscapes, child's play! Snap lens over projector—and you double screen image even in small room!

TELEPHOTO for Brownie cuts distance into half, brings up close those far-away scenes! A "must" for outdoor movies **$9.95**

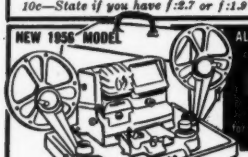
Telephoto-Wideangle Finder for Brownie $1.50

COMBINATION OFFER: Brownie Camera and Projector Wideangle, Telephoto, Finder —all three for only **$21.95**

Shipping Charge, per lens, 10c—State if you have f:2.7 or f:1.9 lens.

NEW 1956 MODEL ALL-METAL PORTABLE *deluxe action*

EDITOR $23.95 for 8mm



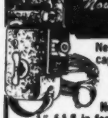
$26.95 for 16mm

Streamlined and most modern editor provides large, bright 2"x3" projected image in full motion, with exclusive focusing and framing controls. All-steel automatic splicer has built-in scraper. 'Fold-away' rewind arms make for extreme compactness. — add $5.00 to prices.

Luxurious Carrying & Storage Case (illustr.) for editor, 13" x 12" x 8", *Shipping Weight 10 lbs.*

Now everyone can afford 16mm movies!

BRAND NEW **16MM CAMERA $29.95**



Never before such a buy. Drop-in spool loading 100 ft. capacity—15 ft. run with single winding—Standard C-mount for complete lens interchangeability—Fingertip Control.

AVAILABLE COATED, COLOR-CORRECTED LENSES: Normal: 1" f:2.5, $8.95; 1" f:1.9 in foc. mt. $19.95; 1" f:1.9 in foc. mt. $29.95; 3" f:3.5 telephoto in foc. mt. $19.95; 15mm f:2.2 wideangle in foc. mt. $19.95

Cowhide Carrying Case $8.95 **25 ft. Remote Control Cable $6.95**

Shipping Charge $1.00



Save 50% on Famous Make

15MM WIDEANGLE for 16mm $19.95

For the first time, a brand new, 1955 model coated, color corrected, fast 15mm f:2.2 wideangle lens in standard C mount, to fit all 16mm Revere, Keystone, Bolex, B&H cameras—at half the price you'd normally pay for such a fine lens! Twice as fast as an f:2.7 lens—built-in filter-holder—focuses from 8" to infinity—yours brand new for only **$19.95**

COMBINATION OFFER: 15mm f:2.2 WA plus 3" f:2.5 TELE—both for only **$44.95**



$6.95 PPD.

8MM POCKET TITLER and CLOSEUP DEVICE

Makes any title on the spot, catches those otherwise impossible closeups of flowers, insects without any need to measure or focus, reproduces 35mm Kodachromes on 8mm film! Completely collapsible, with precision ground lens, the Pocket Titler screws directly into 8mm Brownie, B&H 220, 252 cameras, or into Tiffen "C" adapter ($1.15 extra for any camera).

FREE WITH POCKET TITLER: 20 Titling Cards, 10 color slides!

Name make, model, speed lens when ordering.

½" f1.9 NORMAL FOC. MOUNT 8mm LENS



$12.95 PLUS YOUR LENS

Whether you own a Keystone, Revere, Cinemaster, DeJur, B&H Sportster or Companion 8mm camera, you can now trade your normal (12½ or 13 mm) slow f:2.5, 2.8, 3.5 lens for a brand new coated ½" f:1.9 lens with clickstops in one foot to infinity focusing mount! You can still set this lens at 10 feet and use its depth of field like a 'fixed focus', but closeups can be accurately focused and distant shots will be sharper, too. When you bought your new camera, you would have had to pay $25.00 or more extra for such a lens! ½" f:1.9 lens without trade-in **$19.95**. Screw-in filterholder

Aux. Wideangle Lens, screws into ½" f.9, makes a 1.9 Wideangle when needed, only **$4.95**

1" F:1.5 NORMAL FOC. MOUNT 16MM LENS

$29.95 Fits all C-Mount cameras, accepts 21.5mm filter, coated —colorcorrected. Reg. $34.95.

Fresh **35mm** *Safety*

Film is a matter of confidence—you never know, if you get a 'bargain' until it is too late. Spiratone's prices are the lowest possible—for consistently reliable film. That's why not only thousands of amateurs, but scores of professionals, of hospitals and colleges, of scientists and government agencies—in short, critical users who can't gamble—rely on Spiratone. Play safe—use only Spiratone tested and recommended film.

WINTER FILM BONUS:

FREE 20 EXP. ANSCOCOLOR TUNGSTEN RELOAD, A $1.50 VALUE, with every $4.00 worth of bulk film orders. Offer good till January 31, 1956.

Spiratone PRIVATE BRAND COLOR FILM

COLOR FILM COSTS SLASHED BELOW THE USUAL COST OF BLACK & WHITE FILM!

A carefully quality-controlled colorfilm, processed in one of the country's most modern plants. Made to our specifications, the low cost is due to direct maker-to-user distribution. Spiratone Private Brand would cost just as much as other color films, if sold through the usual channels.

Private Brand Color Film is available in Daylight (ASA 10) and Tungsten (ASA 16) types, requires the same correction and conversion filters as Kodachrome. 20 and 36 exposure rolls are delivered ready for use in new cartridges.

20 Exposures	36 Exposures	Prices include
each.....$1.80	each.....$2.80	8-day processing
3 for 5.30	3 for 7.77	and mounting

Shpg. Chge. 10c

World's Widest Selection of

COLOR FILM PROCESSING

for 120, 620, 35mm 20 exp. films

ANSCOCOLOR, ANSCOCHROME, EKTACHROME, AERO-EKTACHROME	.75
ANSCOCHROME, EXPOSED FOR ASA 64 OR 128	1.25
AGFACOLOR, DUFAYCOLOR, GAEVACOLOR	2.25
KODACHROME, INCL. MOUNTING	1.25
ANSCOCOLOR, ANSCOCHROME, INCL. STEREO-MOUNTING (12 prs.)	1.50

35mm INFRARED FILM, IR BULBS

This film is really a challenge to the imaginative photographer. It penetrates distant haze, takes "moonlight" scenes in broad daylight, creates unusual contrast effects. Shpg.Chgs.1-3 5¢; 5-10 20¢

20 exp. roll, 50c—5 for $2.00
36 exp. roll, 80c—3 for $2.00

Use orange or red filter. For extreme results, use special INFRARED FILTER: Ser. V $1.39, Ser. VI $1.59, Ser. VII $2.98. *Kodak Data Book on Infrared 35c.* For Blackout (invisible) flash photography use INFRARED FLASHBULBS, 5¢. Each 22c, 12 for $2.25. 4x5 KODAK INFRARED CUT-FILMS—25 for $1.00; 100 for $2.50.

27½ ft., $1.79—50 ft. $2.79
100 ft., $4.79—200 ft., $7.79

35mm IR TRIAL PACKAGE 3, 20 exp. IR films, Data Book, IR Filter (specify Ser. V or VI), 8 IR bulbs, all for **$4.95** ppd.

ANSCOCHROME INCLUDING PROC FOR ASA 128

35MM 20 EXP. 3 for $7.50 **$2.59** ppd.

120 OR 620 3 for $8.50 **$2.39** ppd.

Spiratone is proud to be first to offer the new Anscochrome with the revolutionary speed-increasing processing described in the June '55 issue of "Photography," enabling you, for the first time, to take fast action shots, shoot in poor light, as you would with a fast B&W film!

35mm DAYLIGHT LOADER

INCLUDING 5 CARTRIDGES

$4.95 IF PURCHASED TOGETHER WITH MINIMUM OF $7.95 WORTH OF BULKFILM.

It's so simple to take advantage of the exceedingly low cost of 35mm bulkfilm and to load any desired length into a standard Eastman cartridge. First few reloads already make loader pay for itself. Loader alone with 5 cartridges, $5.95. *Sh. Wt. 4 lbs.*

DELUXE LOADER, with automatic counter, accepts also Leica, Contax cartridges — $10.95 or add $5.00 to comb. offers.

FREE FILM TONGUE CUTTER with your order for $5.00 or more of bulkfilm, or $4.25 worth of bulkfilm plus loader. For perfect shaping of tongue to assure smooth loading. Must be requested at time of purchase.

2x2 ALL METAL SLIDE FILE $1.99



2 for 3.79 **4 for 7.49**

Accommodates 300 redimounts or 150 glass-slides. Slots prevent rattling. Index. Clamp lock and handle. *Shipping Weight 3½ lbs. each.*

SEQUENCE MODEL, holds 300 glass or 600 redimounts in groups, with metal dividers—same low prices!

2 x 2 GLASS SLIDEBINDERS

- **Comparable to 6c slidebinders.**
- **One of the finest methods of mounting transparencies (35mm Argus, Leica size) betw. glass!**

2½¢ ea. in lots of 200

The biggest bargain in quality slidebinders ever offered. Pregummed Fibreboard, self-centering of slide, provision for type-on titles, dustproof, lintfree, shockproof —all these advantages are yours for less than the usual cost of glass alone! Why risk fingerprints and scratches on your irreplaceable color shots? **200 for $5.00.** *Shipping Weight 5 lbs.*

Sample package of 20 2x2 glass and 3 2x2 metal binders, postpaid **$1.25**

800 for $18.95

200 single frame (Mercury) Masks $1.75 | Masks fit glass
200 Square (Robot, Tenax) Masks $1.75 | & metal binders.
2x2" cardboard mounts for single frame (Mercury size) transparencies 50 for 55c. *Sh. Wt. per 100, 1 lb.*

SAVE UP TO 50% ON **2 x 2 METAL SLIDEBINDERS**

The ultimate in simplicity! Aluminum glass binders may be used over and over again. Just place transparency between glass, insert in metal non-warp frame. Sample package of 20, $1.50 ppd.; 54 for $3.51; 100 for $5.95; 600 for $29.95; 1800 for $72.00. *Ship. Wts. 2 lbs., 4 lbs., 21½ lbs., 60 lbs.*

as low as **4¢ ea.**

35MM ANSCOCHROME

ASA 32—DAYLIGHT

20 exp. reloads, in metal cartridges, ea. **$1.50**
3 for $4.19; 7 for $9.50.
Ship. Charges 5c, 10c, 25c.
TRIAL SET: 20 exp. Anscochrome reload, chemicals for processing, all for **$2.62**
TRIAL SET, for ASA 128 ..... **$2.98**
Ship. Chge. 25c

OFFER 'A' 28 ft. roll, in Easy loader, makes 8 — 20 exposure rolls, incl. proc. by us. ... **$14.95**

OFFER 'B' 28 ft. roll, in Easy loader, 8 cartridges, Gt. size Developing Kit, 100 glassbinders. *Shpg. Wt. 6 lbs.* **$14.95**

Save up to 40% on fresh **KODACHROME** 35MM RELOADS

Daylight Type

20 exp. ea. $2.50	3 for $6.95	9 for $19.95
36 exp. ea. $3.70	3 for $10.50	9 for $29.95

PRICES INCL. PROCESSING *Shpg.Chgs.1 to 4, 10c; 6, 50c.*

IMPORTED 35MM FILMS

for the discriminating black and white photographer

Your choice of these nationally advertised European films: Ilford HP3, ASA 125, Adox KB14, ASA 16, Adox KB17, ASA 32, Adox KB21, ASA 80.

20 exposure roll 65c — 3 or more (may be assorted) 55c each
36 exposure roll 95c — 3 or more (may be assorted) 85c each



300 WT. AUTOMATIC PROJ. BRAND NEW $29.95

Latest 1955 model by famous manufacturer — blower-cooled — 5" f:3.5 coated lens—Tilting Device—Sturdy die-cast design—automatic slide changer.

Deluxe Carrying Case, with compt. for 2 extra magazines **$6.95**

COMBI. OFFER: Automatic Projector—Case—50x50 Beaded Tripod Screen, an $86 outfit, all for **$49.50**

Up to 70% off! 2x2 Color-Slides for as little as 3¢!

2 x 2" 10 PC. N'ATL. PICTURE SLIDE SETS



Yes, these famous sets of 2 x 2" full color slides of which hundreds of thousands have been sold at $1.00 per 10 are now brought to you at less than half price! Scenics from all over U. S. and many foreign countries, and children's stories. Each number contains 10 dif. slides. **Choose from these:**

GROUP C

1. Shrines, Wash., DC
3. Rodeo in Calif.
4. Block Island
7. From the Empire State Bldg.
9. Times Square to Central Park
13. Bryce Canyon
14., 14C. Yellowstone
15. Washington, D. C.
18. Big Bend Nat'l Pk.
21. Hialeah Racetrack, Florida
22. Miami Bus. Dist.
24B. Sightseeing in Florida
25. Hollyw'd to Frisco
25A. California
27A. N. Y. Midtown
28. NYC Financ'l Dist.
29B. Virginia
31. Chicago, Illinois
40. Atlantic City, N. J.
44A. Mackinac Isle Mich.
54. Southern France
60. Madrid, Spain
70., 71., 72. Ireland
81., 82., 83. Rome, Italy
101. Cairo, Egypt
110., 111. Bombay, India
120., 121. Lisbon, Portugal
130. Alaska
145. Austria
151. Istanbul, Turkey
160. Athens, Greece
191. Havana, Cuba
202. Canada
208. Australia
211. Haifa, Tel Aviv, Israel
C-4 Story of Pinnochio
C-9 Tarzan
C-10 Fun at the Fair
C-11 Snow White
C-12 3 Caballieros

GROUP D

2. N. Y.'s Hudson River
30. Great Smokey Mts.
32. Notre Dame Univ.
34. Colorado & Estes N'tl Park
35. Kansas City, Mo.
39. Wisconsin Dells
40A. Atlantic City
80. Rome, Italy Landmarks
85. Vatican City, Religious Shrines
87. Inside Vatican City
88. Genoa & Columbus
180. Mexico, Tourist Paradise
181. Touring Mexico

GROUP C—Any 4 sets (40 slides) $2.40— Any 8 sets (80 slides) $4.00

GROUP D—Any set only 30c, if purchased with 4 or more Group C sets.

All slides have subject matter imprinted.
Any two sample sets (20 slides) $1.35 ppd.
Shipping Chges: 1-6 10c, 8-12 30c

Exclusive Spiratone Values!

LEATHER GADGET BAGS

Made by the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below or close to the usual wholesale prices. These bags are all brand new first class merchandise not to be confused with "seconds" or "closeouts" of inferior leather bags. *Shpg. Wt. of Gadget Bags; 3, 4, 6, 6 and 6 lbs.*

The SP1 and SP2 bring within the reach of every photographer ample size leather gadget bags, with large outside pocket, adjustable shoulder strap, rich saddletan shade, solid brass hardware, and an adjustable inside partition.

SP1 measures 7x9½x4½" and is priced at half of list ... **$4.89**

SP2 measures 8½x10½x4" and stands comparison with $15.00 to $20.00 bags. **$6.89**



SP5. A topgrain pigskin bag for the advanced amateur or professional, large enough for press cameras (10" x 12" x 5"), or for taking "both cameras" along. "Wraparound" zipper, flashgun holder, shoulder pad. If you couldn't afford that $30.00 bag, you won't pass up the SP5 at a 54% saving. **$13.95**



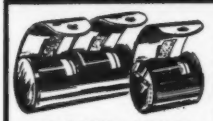
SP6. An over-sized genuine cowhide pressbag. 10½" x 14" x 5", largest size available in gadget bags costing normally $40.00 to $50.00. Adjustable strap runs around bottom of bag—no equipment too heavy for this bag! Inside cover is a batterycase holder, on sides are one large pocket for meter, two small ones for filters. Adjustable inside partition. Back and bottom are fibreboard lined for extra support. We'd bet you'd only expect to pay that little only for a plastic bag, for the cowhide SP6 is only **$16.95**



SP6X-PANDO, the Spiratone miracle bag that **G-R-O-W-S,** always making room for new equipment. Same size as the SP6 when X-PANDO zipper is closed, you can add a full 4" to the bottom width, an 80% increase is needed! **$19.95**



Spiratone AUX. TELEPHOTO and WIDEANGLE LENSES

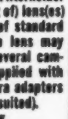


FOR COLOR — FOR BLACK AND WHITE

By far the most popular accessory for the 35mm camera owner! Spiratone lenses add to the camera the advantages of telephoto effects for improved perspective in portraits, for moderate distance shots so that the important subject matter will fill the entire negative or slide; and of wideangle effects, for landscapes, and indoors, where space is limited, of greater depth of field.

SPIRATONE LENSES OFFER THESE EXTRAS:

- Built-in or Separate Filterholder furnished for each (set of) lens(es)
- Interchangeability of standard adapters, so that one lens may often be used with several cameras (each lens is supplied with only one adapter—extra adapters are $1.25 each, when suited).
- Extra hard S-coating.
- Excellent color-correction.
- Lifetime Service Guarantee.
- No change in exposure or lens opening needed.
- Comprehensive instructions for simple use—lenses fit your camera like filterholders, require no installation.
- Availability of filters — your free choice of any TWO with every aux. lens you buy, selected from these: yellow, orange, green, haze, red, blue. Others $1.00 each.
- Availability of MATCHED telephoto and wideangle finders, and a special Universal Finder.
- Finders fit accessory clip, can also be used handheld.



UNIVERSAL AND CLOSEUP (+1, +2, +3) FINDER, the most versatile finder ever made, matched to your **normal** 50mm or 44mm lens, telephoto and wideangle Aux. Lenses. Has parallax correction to 10', for use with +1, +2, +3 closeup Lenses, and from three feet to infinity. **$9.95**

Each lens in leather case (incl. 2 filters) **$16.95**
Shpg. Chg. 25c

Set of both lenses, in double leather case (including 4 filters) **$29.95**
Shipping Charge 60c

Each Finder, telephoto or wide-angle both for $7.49 **$3.95**

Universal 44mm finder, for Contessa, Bolsey, Signet etc. reg. $9.50 **$4.98**

Accessory Clip for Argus C3, easily installed $1.00

Accessory clip, easily glued to most cameras 75c

GREAT NEWS

Spiratone aux. telephoto and wideangle lenses, greatly improved, are now available at the same low prices for 2¼ x 2¼ Twinlens Reflex Cameras—Rolleicord and Rolleiflex bayonet mount (f:3.5 only), Ciroflex, Graflex 22, Hi-conflex, Kodak Reflex. For twinlens users seeking a moderate increase or decrease in focus length, Spiratone aux. lenses add greatly to the versatility of their camera.



SPIRATONE AUXILIARY LENSES ARE AVAILABLE FOR THESE 35MM CAMERAS AND MANY OTHERS



ARGUS C3 C4 — EDIXA
BANTAM — KODAK 35
BOLSEY — MERCURY
CONTAFLEX — RETINA
CONTESSA — SIGNET
EDINEX — VITO

CLOSEUPS ARE SIMPLE

and inexpensive, when you buy your closeup accessories from Spiratone, the only firm specialized in low-cost closeup photography equipment.

GOOSENECK LIGHT ATTACHMENT $5.95

With C clamps, fits copy stand or enlarger pole. 2 bullet reflectors, $1.89 add. *Sh. Wt. 4 lbs.*



DELUXE COPYING STAND

Designed by us for use in conjunction with closeup lenses, extension tubes, bellows attachments, to complete with a moderate investment, your closeup and copying equipment. Strong enough for a 4x5", yet compact in storage (two-piece post) and equally well suited for copying, medical, scientific work and movie titling. Camera bracket permits centering of camera over subject. 15x18" baseboard is very practical for large originals, 1½" diameter pole is 38" high. *Shipping Weight 11 lbs.* **$9.95**



FREE with orders over $3.00, or send 25c for CLOSE-UP DICTIONARY... Contains all needed tables, too.

EXTREME CLOSEUP LENSES

can be used with any camera—with the greatest of ease and with no extra accessories. You can get as close as 8" with a Plus 4, 7" with a Plus 5, 5½" with a Plus 6, 3½" with a Plus 10. You can use two extreme closeup lenses, with a double retaining ring, for even more extreme closeups. With a Plus 5 lens, you can fill the complete 35mm frame when reproducing a postcard: a Plus 10 lens is just right for insects, stamps and coins. Extreme Closeup lenses make macrophotography possible with a tiny investment. All exc. Plus 10, mounted in metal rings.

	Sor. V	Sor. VI	Sor. VII
Plus 4	1.75	2.00	3.25
Plus 5	1.95	2.30	3.75
Plus 6	2.25	2.75	4.25
Plus 10	2.65	3.25	5.25
Dbl. Ret. Ring	.85	.95	1.50

CLOSEUP (Portrait) LENSES

bring within every photographer's reach subjects which would be too small if photographed at the regular 3 ft. closest camera setting. Head and shoulder portraits, children's pictures, copy work—a whole new field of picture taking. All Closeup Lenses are mounted in metal rings. Deluxe lenses, made by nationally famous manufacturer, have diopter power engraved on rings.

	Reg.	Deluxe
Sor. IV		1.15
Sor. V	1.00	1.30
Sor. VI	1.25	1.50
Sor. VII	2.00	2.00

Plus 1 focuses from 38" to 20", Plus 2 from 20" to 13", Plus 3 from 13" to 10"—for versatility, you will want set of all three Closeup Lenses. *Shpg. Chgs. 1-3—10c.*

6-PC. EXTENSION TUBE SET



for Kine Exakta, Exa. This set contains two precision-fitted brass adapters and four tubes, 5mm, 15mm, 30mm and 45mm, providing the greatest possible range of closeup work from a 3.4 reduction to a 2.2 magnification ratio. *Shipping Charge 35c.* **$7.95**

Same set but with one FOCUSING TUBE from 40mm to 55mm, alone a $10 value. Complete set $11.50. Economy 5-pc. set, 3 tubes, 2 adapters $4.90.

4-PC. EXTENSION TUBE SET



for Praktica, Praktiflex FX, Contax S, D, DA, Pentacon. This exceptionally well-made set includes in addition to the usual 5mm, 15mm and 30mm tubes a 45mm tube, thus permitting up to 2X magnification, when the complete set is used: a tiny object, ½" x ¾" can be made to fill the entire 35mm negative or transparency! *Shipping Charge 35c.* **$6.95**

Same set, but with one FOCUSING TUBE, alone a $10.00 value, increasing maximum extension to 100mm. **$9.95**

Economy 3-pc. set **$3.98**

LEICA, CANON 4 PC. EXT. TUBE SET, INCL. ONE FOCUSING TUBE, $16. VALUE **$10.75**

GROUNDGLASS FOCUSER for CONTAX II, IIA, III, IIIA $4.95

Fits directly inside film opening, makes possible foolproof composing, focusing.

COMB. OFFER: Ground Glass Focuser + 4 pc. Metal Extension tube set, a $20. value **$10.95**

Focuser & Folding Bellowscope **$17.95**

Focusing GROUNDGLASS for LEICA, CANON

Permits checking of lenses, composing, focusing for closeups. **$4.95**

COMB. OFFER: Focusing Groundglass + Focusing Extension Tube for Leica, a $15. value **$10.50**

Ground Glass & Folding Bellowscope **$17.50**

FAN-TYPE BC POCKET FLASH



- At last, a completely collapsible flash at a down-to-earth price!
- Sturdy battery case has built-in test lamp, ejector, accepts standard bayonet bulbs.
- 6" diameter metal reflector has special pebble finish for maximum reflecting power, instantly telescopes making extire unit a bare 4" x 2".

$4.99

Clip-on Diffuser reg. $1.29—if bought with Pocket Flash, only 49c

Standard shoe, fits on accessory clips. BRACKET, for use on any camera, $1.00. Cord available for all Compur and Kodak synch. terminals. For Kine Exakta, Praktiflex FX, Leica M3, Realist, Argus C3, C4, add $1.00. BC battery, lasts for a year, $1.00. *Sh Ch 35c*

120 #8 flashbulbs $10.00 ppd. 120 #6 Focal Plane flashbulbs $12.00 ppd.

Famous Make German **35mm f:2.5 Wideangle $64.95**

for Kine Exakta, Exa, Praktica, Contax S, D etc.

Six elements—preset diaphragm—coated—superbly color-corrected—distortion-free corner to corner sharpness—64° coverage (normal 58mm lens covers 39°)—focuses from 1½ ft.!

Deluxe Leather Case $2.00 *Shipping Charge 75c*

Save over 50% on brand new, world famous

Sun 135mm f:3.8 Tele for Exakta

Never before in history could you get for so little, a fast, ultrasharp 135mm lens in an elegant satin-chrome, leather-trimmed mount, with depth of fieldscale engraved. Optics are removable, too, for complete range bellows use! **$28.50**

Deluxe Leather Case $3.00 *Shipping Charge $1.00*

COMBINATION OFFERS for KINE EXAKTA

135mm f:3.8 Sun plus Folding Bellowscope, plus Bellows adapter, an $84.00 complete range outfit—yours, brand new, for **$43.95**

135mm f:3.8 Sun plus 35mm f:2.5 Wideangle, a $160.00 value—both lenses, the ideal outfit, yours for only **$89.95**

Looking for a Strobe? Confused by exaggerated claims, technical terms? Write for free pamphlet 'S'—you'll know then what to look for!

PROXISCOPE SR. $4.95



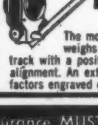
With elevating action

An absolute must for any kind of closeup and copy work. Doubles up as perfect elevating attachment, with both tripod and camera fittings for horizontal as well as vertical fastening of camera. *Shpg. Chg. 35c*

- A deluxe version of the most useful camera accessory for every practical photographer.
- Permits minute adjustments in a 4½" range on its geared track, with a positive lock at any desired point.



FOLDING BELLOWSCOPE



$14.95 ppd.

Available for Leica, Canon, Kine Exakta, Exa, Praktica, Praktiflex FX, Contax S, D, DA, Pentacon.

Now also for Nikon, Contax I (Ia), II (IIa), III(a).

The most useful of lens-to-camera closeup accessories. It weighs only 5 oz., has fine leather bellows and a geared track with a positive lock. A sturdy accurate frame assures proper alignment. An extension range up to 5" is provided, with exposure factors engraved on the track. *Shpg. Chge. 45c.*

PENTAPRISM FINDER FOR EXAKTA V, VX, EXA



SAVE 65%

with RANGEFINDER PRISM

Latest German import! Replaces the waist level finder, shows unreversed, right side up, brilliant image!

$29.95

BRAND NEW AND COMPLETE

Split image prism rangefinder instantly shows correct focus. Roof Prism Finder without rf $21.95, Rangefinder Prism with groundglass, for your Pentaprism Finder $8.95 (no installation needed). Leather case $1.00. *Shipping Cost 50c*

SENSATIONAL OFFER: Scientific groundglass with cross hairs, for critical closeup focusing, fits any pentaprism finder, a $16.00 value for only **$4.95**

$2.49, with Pentaprism Finder, if bought together

SAVE 50% **BODY, REAR & LENSCAPS** SCREW-IN BAYONET



- For Leica, Canon, Kine Exakta, Praktica, Contax S, D, DA, Exa.
- All caps precision machined aluminum.

$1.00 ea. 3 (assrtd.) $2.69

BODY CAPS protect camera body, shutter, when lens is removed. REAR LENS CAPS are a must for all your extra lenses. And FRONT LENS CAPS make perfect seal against any harm to optics, cannot fall off. Available for Sonnar, Biotar, Primoplan, Westar, Tessar, Triotar—be specific when ordering. *Prices on other Front Caps on request.*

METAL SNAKE CHAIN $1.29



FOR EXAKTA, LEICA, RETINA, PONY AND OTHERS

Smoothly suspends camera at chest height for worry-free carrying without case! Elegant, practical, safe and luxurious—at half the usual cost. *Shipping Charge 10c.*

MINUS LENSES for TELEPHOTO EFFECTS



If you have a camera using, or capable of using a bellows or extension tube set, you will want to invest in Minus Lenses for the thrill of taking telephoto shots without buying a regular telephoto lens, or extreme telephoto shots, in conjunction with your telephoto **most useful accessories.** lens; for example, a single Minus 4 lens makes your 135mm telephoto into a 270mm telephoto—varied combinations will produce a variety of effects. Minus Lenses improve the perspective in portraits, too, by lengthening the effective focus length. Thousands of Exakta, Praktica, Contax S and Leica, Canon owners with reflex housings find Minus Lenses junction with your telephoto

	PER 3	PER 4
Minus Lenses are mounted in Metal Rings and are sold in sets of three (of your selection) or four. Available in Minus 1, 2, 3, and 4. *Shipping Charge 10c.*	SER. V	$3.60—$4.70
	SER. VI	$4.35—$5.85
	SER. VII	$6.00—$7.80

KOILED FLASH CORD $1.98



- Now available for most shutters. *Sh. Chg. 10c*
- Patented coiled cord extends to 3 ft., yet coils up without effort to only 7".

So handy when you want to hold flash away from camera, place electronic flash closer to subject than camera! Available with standard polarized household type plug for Heiland, etc., and prong-type for Kalart to fit Compur, Prontor S, ASA (Kodak), Solenoid, Argus C3, C4, Nikon, Realist, Praktiflex, Bolsey and Exakta synchronized terminals.

10 FT. CABLE RELEASE $4.49



with setscrew and booster spring

A sturdy constructed German cable for remote control work to operate with any Kodak or Compur type shutter. Imagine the many new possibilities this release opens up for you—whether you photograph wild animals, unsuspecting children at play or take a self-portrait, you'll find this release a valuable accessory. (Leica model add 25c.) *Shipping Cost 25c.*

Other long Cable Releases with setscrew:

40" $1.50 60" $2.50 20 ft. $7.95 40 ft. $12.40

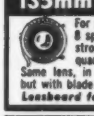
GERMAN ALL METAL **RANGEFINDER $2.95**



Employs super-imposed image system for rapid, accurate focusing from 2 feet to infinity! All-metal construction, leather covering, modern styling. Specify feet or meters. Case 49c. *Shpg. Chg. 10c*

Modernize your Press-Camera!

135mm f:3.5 in COMPUR for 4x5 $26.95



For double, you could get no finer lens, no finer shutter: 8 speeds from 1 second to 1/200th, X-synch for flash and strobe, cable release socket, delayed action—but the quantity is limited indeed, so hurry!

Same lens, in Press-Compur, without delayed action, but with blade arrester for easy focusing **$29.95**

Lensboard for Graphic, state model, $2.00 *Sh. Ch. 75.*

CHANGING BAG



ONE OF THE MOST IMPORTANT "TOOLS" OF ANY PHOTOGRAPHER

Double zippered inner and outer bags, made of the finest cloth, make this bag 100% light proof even in brightest sunlight.

Whether for use in an emergency, with a film torn or pulled off the spool in a 35mm camera, or for reloading cut film holders or for developing film when no darkroom is available . . . the changing bag is justly referred to as a "portable darkroom". 17"x16" working space plus elastic sleeves.

All these features at the lowest price a quality changing bag that was ever offered at. *Shipping charge 25c.* **$3.95**

PROFESSIONAL MODEL: 27"x30" working space, ($11.00 value) *Shipping Charge 50c.* **$6.95**

All prices include excise tax. Postage and insurance MUST be prepaid, even when no shipping weight is stated — overpayment will be credited in full. Everything listed is brand-new (unless otherwise stated) and fully guaranteed against defects. 25% deposit on C.O.D.'s. Items marked 'Free', 'Premium' or 'Bonus' MUST be requested at time of purchase. Foreign orders welcome — slight extra handling charges apply.

SPIRATONE INC.

49 WEST 27th ST., NEW YORK 1, N. Y.

SEND MAIL ORDERS TO
135-06 NORTHERN BLVD. DEPT MII FLUSHING 54, N. Y.

announcing

A NEW

Super

UNIVERSAL PHOTOGRAPHIC SUPPORT . . .

QUICK-SET



NEW TRILOCK PAN HEAD

QUICK-LOCK CONNECTOR

This new feature permits quick removal of pan head from elevator column for attachment and interchange of control units. Special locking device makes a positive and secure junction.

You'll have more fun and increase your skill as a photographer with the New QUICK-SET Tripods. They're more than just a tripod — in fact they're a complete system of photographic support. The New Super QUICK-SET s combine a basic tripod with a group of specialized control units, which may be used singly or in combination to accomplish exactly the kind and degree of control you may require.

TRILOK PAN HEAD

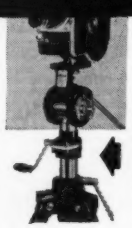
New 3-Way Control — permits simultaneous or separate locking of pan and tilt with a simple turn of the control knob on pan head . . . gives precise control when shooting movies or stills.

PROJECTION TABLE TOP

Places the projector — either still or movie — above the heads of the viewers . . . gives everyone the "best seat". Ample in size, sturdy and quickly adjustable . . . it eliminates make-shift and insecure arrangements for projection.



GEARAPAN



For professional quality panning — a special worm gear drive moves camera smoothly and precisely in a horizontal plane . . . ideal for movie and panoramic shots .

C - O - M - I - N - G

A complete line of specialized control units are being designed for the New Super QUICK-SETS — some are in the process of manufacture — and will be available soon.

Look for these units soon . . .

LEVLTOP — a precision leveling device for stereos and movies.

PROHED — a professional type support for studio and view cameras.

QUICK-SET

Make Perfect Gifts!

ON DISPLAY AT LEADING DEALERS

For the name of your nearest dealer and complete user information, write to

QUICK-SET, Inc.

8113 N. Central Park Ave., Skokie, Ill.

NEW PRODUCTS

(Continued from page 42)

the following cameras and lenses: for Kodak Stereo camera, $3.95 per filter; for Hasselblad, $8.95; for Argus C, C2 or C3, $2.95; for Signet "35," $3.95; for Rolleiflex or Rolleicord, $4.50; for Contax with Sonnar, 50mm, f/1.5 or f/2 lens, $5.25; for Cine Ektar, 25mm, f/1.9 lens, $3.95. To obtain more information and a complete Tiffen catalogue of filter accessories, write:

TIFFEN MARKETING COMPANY
71 JANE ST., ROSLYN HEIGHTS, L. I., N. Y.

16mm CinemaScope Projection Lens



The 16mm Bausch & Lomb CinemaScope projection lens will permit persons or groups using standard 16mm sound projectors to show wide-screen CinemaScope productions as they become available. According to the manufacturer the major studios have indicated they would soon make available 16mm prints of past CinemaScope releases. When used with regular 16mm films, the CinemaScope lens will double screen width if films are projected from the same distance.

The new lens combines a regular projection lens with the CinemaScope lens in one unit. The operator simply removes the regular lens and inserts the Bausch & Lomb lens and adapter *as shown*. Price of the unit plus an adapter to fit standard 16mm sound projectors, $124.50. For more information, write:

BAUSCH & LOMB OPTICAL CO.
635 ST. PAUL ST., ROCHESTER, N. Y.

Walz Minor Exposure Meter

Designed for simplicity of operation, Walz Minor exposure meter is a compact direct-reading photo-electric cell meter. It is calibrated in ASA exposure indexes of 4 to 400, has exposure times from 4 seconds to 1/1000 second, and shows lens stops from f/1.4 to f/22. For easy reading in bright or dark places, the meter shifts from high to low range. Price, complete with metal reinforced eveready leather carrying case and neck strap, $12.95. For more information, write:

U.S. PHOTO SUPPLY CO.
1204 G ST., N.W., WASHINGTON 5, D.C.

Dual-Lens For 8mm Movie Cameras



Both telephoto and wide angle 8mm movies can be made with one reversible lens known as the Dual-Lens. Held in one position over the regular camera lens by means of an adapter, the Dual-Lens enables the user to take wide angle movies. By turning the lens over, "telephoto" movies can be shot. No light compensation is required. A reversible two-way viewfinder is available for those cameras not equipped with variable viewfinders. According to the manufacturer the Dual-Lens is available for almost every 8mm camera now on the market. Price, complete with suede carrying case as well as two-piece filter holder, $24.95. For additional information, write:

EDNALITE OPTICAL COMPANY, INC.
200 N. WATER ST., PEEKSKILL, N. Y.

Horizontal Burning Projection Lamp

Specially designed to burn in a horizontal position, the 300-watt T10S projection lamp is for use in 2 x 2 slide projectors such as the Revere Model 444. According to the manufacturer the lamp will reduce troublesome operation

(Continued on page 52)

MITCHELL HAS PLENTY OF... GUTS! TO SELL AT THESE LOW PRICES!

A PROFESSIONAL METER AT AN AMATEUR PRICE



SEKONIC PHOTO ELECTRIC EXPOSURE METER

- Simple to use
- For the New Compur 'Light Value' system!
- Direct Reading
- Humidity-proof
- Long Life

$8.45

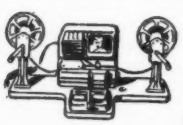
complete with case and chain

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8mm Telephoto
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3" f:1.5. Only $75.

16mm Wide Angle
10mm f:2.2. Only $49.95

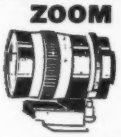


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FOR LEICA, CONTAX, CANON NIKON, etc.

From 35mm to 135mm

$14.95 incl. case

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with f:3.5 ctd. lenses, twin 500 watt lamps, blower cooled, horizontal and vertical alignment.

only **$74.50**

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RICOHFLEX VI OUTFIT



Precision Imported Reflex
- Matched f:3.5 ctd. lenses
- Built-in Synch
- Takes 35mm film back

ONLY **$19.95** Case $4.95

LEICA IIIF

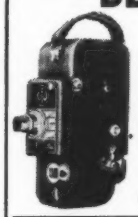
The very latest "Red Dial" model with fully synchronized shutter, speeds from 1 sec. to 1/1000 sec. built-in rangefinder.



$197.50 Used

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THE BEST BUY MITCHELL HAS EVER OFFERED IN A 16MM MOVIE CAMERA



Look at these features!

- f:2.5 Lens
- 100 ft. economical spool load
- Interchangeable lenses
- Slow motion and sound speed
- 20 ft. wind
- Brilliant Finder

AND LOOK AT THE PRICE REG. $59.50 MITCHELL PRICE..... **$39.95**

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Brand New, factory guarantee. LOOK AT THESE FEATURES . . . ⅔ the size of a small typewriter . . . Only 14 lbs. . . . full hour of recording . . . fast forward and rewind . . . two-tone case. COMPLETE WITH Crystal Mike, 5" Reel & Tape, Extra Reel & Power Cord. Nationally advertised at $99.50.



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Large DeLuxe Heavy Duty **GADGET BAG**
10 x 7¾ x 3. Extra pocket. Button Down Flap. Zipper top.
$4.95 value Postage 25¢ **$2.25**

SAVE $12



Genuine Leather Gadget Bag 10 x 12 x 4
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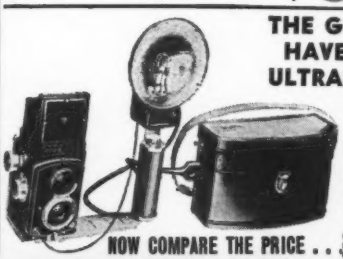
Lowest Prices Ever!
PLASTIC RECORDING TAPE
5" Reels 3 for $4.99
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8mm CAMERA OWNERS SENSATIONAL BUY ON THE FASTEST TELEPHOTO LENS MADE



1½" f:1.4
$24.95
REVERE, KEYSTONE, DE JUR, BOLEX, ETC.

THE GREATEST BUY WE HAVE EVER OFFERED ULTRABLITZ *Expert* ELECTRONIC FLASH UNIT



COMPARE THESE FEATURES
- Weighs only 3½ lbs.
- Operates on four 15c Batteries
- Also operates on AC current
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- Guide # 250 for B&W

NOW COMPARE THE PRICE . . Reg. $89.50 MITCHELL'S SPECIAL Quantities Limited **$39.95**

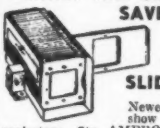
Brand New
PRAKTICA FX



A terrific buy of one of the best single-lens reflex cameras. This is the newest model with F2.8 TESSAR and PRE-SET DIAPHRAGM. Fully synched.

Brand New —REG. $164.00. **$76.95**

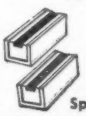
Convert Your Slide Projector SAVE ON BRAND NEW AUTOMATIC SLIDE CHANGER



Newest way to store and show slides! For 2 x 2 projectors, fits AMPRO, KODAK, SVE, TDC, VIEWLEX, SKAN, BRUMBERGER. Complete with mag. of 36 slides and adapter. Specify projector model.

Reg. $14.95 **$9.95**
Mag. $2.25—Spec. **$1.59**

REVERE—TDC—VIEWLEX OWNERS! THIS IS FOR YOU!



Trays for your TDC Selectron or Viewlex Change-O-Matic. Holds 36 slides per tray, cardboard or glass.

Specify Proj. 12 for $5.50

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	Reg.	Now
Conquest Elevating	$19.95	$13.95
3 section	15.40	9.49
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EXTENSION TUBES FOR LEICA HIGH QUALITY GERMAN MADE ANODIZED



Reg. $17.95 **$4.95**

NOW IS THE TIME TO BUY THAT LENS!

8MM

7mm F2.5 W.A.	$18.50
6.5mm F1.9 8-ELEMENT W.A. RETROFOCUS	28.75
1½" F3.2 FOCUS MT.	10.75
1½" F2.9 FOCUS MT.	12.95
1½" F2.5 FOCUS MT.	15.99
1½" F1.9 FOCUS MT.	21.95

16MM

17mm F2.7 W.A.	$24.45
3" F3.5 FOCUSING	22.75
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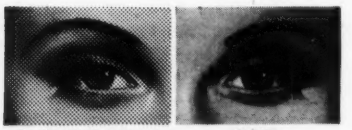
DYNAMITE IN THE DARKROOM



Hard on the heels of the super-bright, rare-earth glass *f*1.1 lenses—a liquid developer with a formula that does for pictures what that *f*1.1 lens would do for you—if you had one! It's FR's new X-500 Film Developer for "Available Light" Photography, a bottled concentrate that adds SPEED to your film.

With your FR X-500, you base the film speed rating on the *developer*—not on the film's guide number. For more effective film sensitivity—a more active developer! You can use it at many temperatures—and with Tri-X film, in daylight, you could work at ASA 2000. That means you can use your high speed shutter for sports action and still be able to stop down for effective depth-of-field. Indoors you'll take pictures without flashbulbs or photofloods. Only 99c a quart—enough to make a gallon of developer!

For finest grain processing with even the grainy-type fast pan emulsions, FR's lab has produced X-33B, a Super Fine Grain Developer for All Film. It's outstanding because, unlike many other developing agents, X-33B DOES NOT CAUSE LOSS OF EMULSION SPEED! With the faster films, you can have the film's top emulsion rating AND have the fine grain structure that permits unusually large blow-ups from even parts of miniature negatives. Try your next roll of 35mm and #120 rollfilm and see for yourself. Only 99c a quart, already mixed and ready for use.



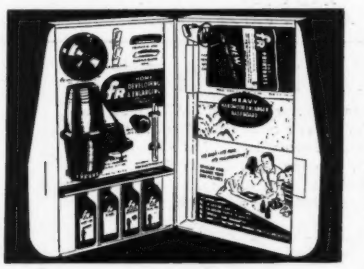
Ordinary Developer X-33B

If you're excited about the advantages of the thin-emulsion, fine grain films such as Adox, you'll want to know about FR X-22 Concentrated Compensating Developer—its perfect partner! Together these form an image, even in extreme enlargement, which must be seen to be appreciated. The "compensating" nature of the developer means that a single roll of film could have underexposed *and* over-exposed pictures—and yet provide negatives printable on normal and near-normal contrast papers. Sound unbelievable? You'll find it's true after using your first packet.



GETTING THE RIGHT START

Those of us who came into photography piecemeal, in spurts and spasms of enthusiasm, bought our basic darkroom equipment just about that way too! It was weeks and months before we had assembled all the proper equipment so that we could work at any time with what we had on hand. Newcomers into photography don't have to suffer with that problem.



The FR Home Developing and Enlarging Outfit includes not only the time-proven easy-to-load FR developing tank, the necessary liquid chemicals, trays, etc.—but best of all, unbelievably, the FR enlarger which takes all popular size negatives—*even 35mm*—and produces amazingly satisfactory enlargements. (Secret of the success of the enlarger is a revolutionary *f*11 doublet lens which is an American Optical achievement after years of research!)

Even the packaging of the complete outfit contributes to its enthusiastic reception—it solves the storage problem. All of this for $29.95 which is less than the individual items sold separately and far less than you'd expect to pay when you consider that the very first evening your friend can develop and make big blow-ups for all to enjoy. FR also has smaller kits starting at only $8.95. (Would one of these help you with your Christmas problem of a gift for a youngster?)

HERE'S A $5 BONUS!

If you have a photo published in any of the photo hobby magazines or photo columns of your local newspaper—FR will pay a $5 bonus if an FR chemical, FR Electronic Flash or Minolta camera is credited in the caption. Send in the page to FR.

FREE! Famous FR "Little Man" glows-in-the-dark light pull. Now you can find the light cord in the dark. Just send your name and address to **The FR Corporation, 951-M Brook Avenue, N. Y. 51, N. Y.**

NEW PRODUCTS

(Continued from page 50)

caused by incorrect usage of base down projection lamps. It is supplied with an opaque end which eliminates the need for a metal cap. Price of 300-watt, T10S lamp, $3.70. For more information, write:
RADIANT LAMP CORPORATION
300 JELLIFF AVE., NEWARK 8, N. J.

Tamco Silver Reclaiming Kit



You can save up to $1.55 worth of silver from every gallon of discarded fixing solution, according to the manufacturers of the Tamco silver reclaiming kit. The kit includes a Polyethylene plastic pail into which you pour all discarded fixer, and Tamco filaments which deposit silver as sludge on the bottom of the full pail after a 10 hour standing period. Both discarded film and paper fixing solutions can be mixed in the pail.

After all the filaments are used up you will, it is claimed, have accumulated approximately 1½ pounds of silver metallic deposit. If the silver is mailed to the address given *below*, the States Smelting & Refining Co. will refine your silver, pay you 50% of the market value of the silver you've collected, and mail you postpaid a full new box of Tamco filaments, free of cost for your next collection. This is repeated each time you send in a deposit. Also included in the kit are: a Polyethylene bag into which metallic deposits are placed for mailing, and an already labelled corrugated filament box for use in mailing deposits. Price of kit, $4.95. For additional information, write:
STATES SMELTING & REFINING CO.
615 VICTORY ST., LIMA, OHIO

New Federal Tape Recorder



A ceramic microphone, reel of tape, take-up reel, detachable power cord and a patch cord are all included in the $159.50 price of the new portable Federal 47-A-FME Tape Recorder. The new model also has a reversible automatic counter and additional output jack for monitoring or amplification, a one hand selector lever, dual track system, knobs for both volume and tone control and a claimed response of 50-12,000 cycles per second. The tape speeds of 3¾ or 7½ inches per second give operating times up to three hours maximum with the new, thinner tapes. The patch cord, often offered only as an extra, allows the user to attach his tape recorder to various other audio components with ease. For more information, write:
FEDERAL MFG. & ENG. CORP.
199-217 STEUBEN ST., BROOKLYN 5, N. Y.

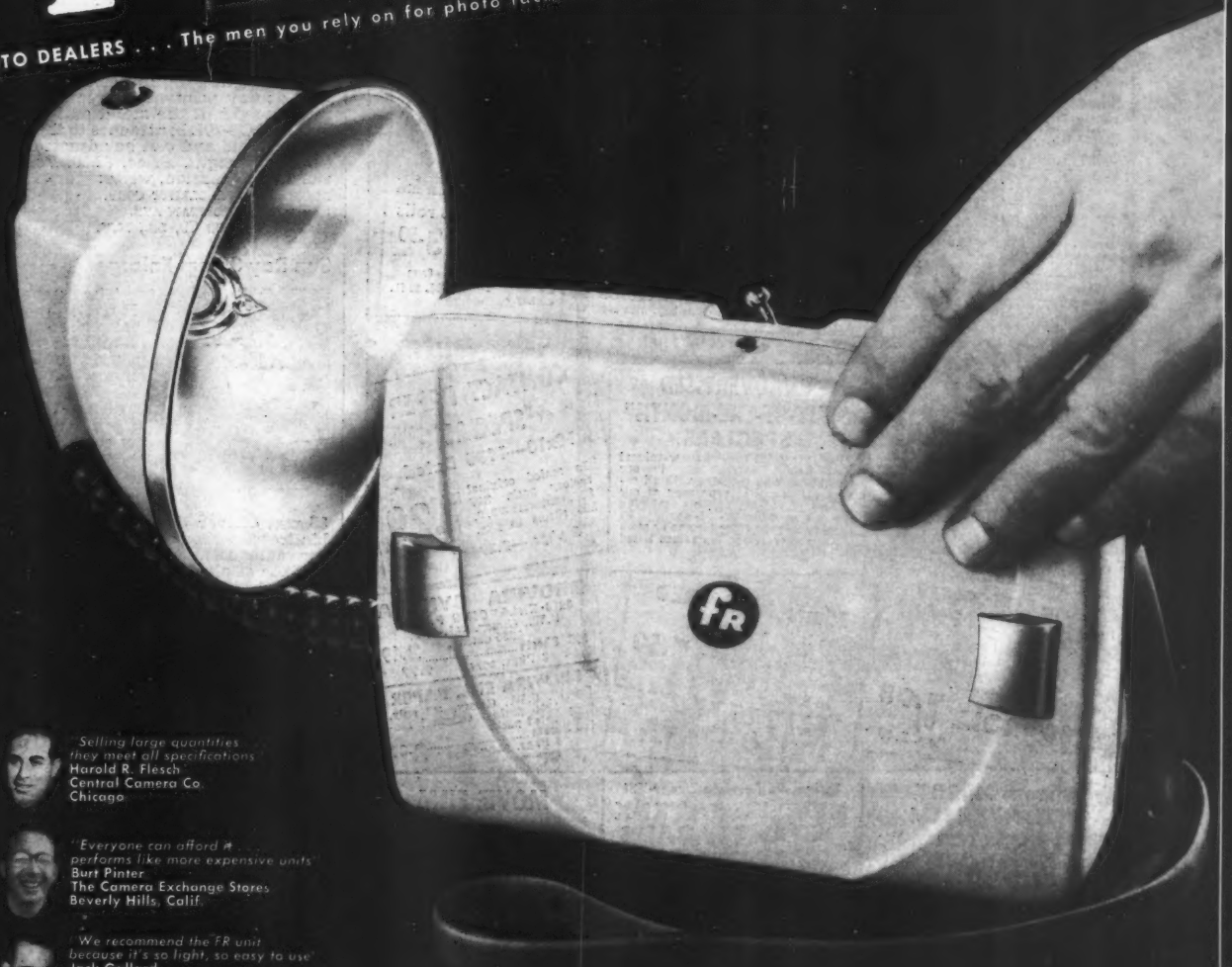
Ascor Light-Weight Stands

Made of tough aluminum alloy, Ascor Light-Weight Stands are specifically designed for use with Ascor Speedlights, but can be adapted for any lights. Three types of stands and one adjustable side arm attachment are included in the new line. They are: Model CS-201, a five-section stand that folds to 24½ inches, extends to 10 feet, and weighs 35 ounces. Price, $19.95. Model CS-202, designed as a back light stand, folds to 14 inches, but can be used as a regular light stand with maximum height of 52 inches.

(Continued on page 54)

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FR Electronic Flash ONLY $54.95

WEIGHS ONLY 2½ LBS. — *Carry it everywhere!*
4 FLASHES FOR 1¢ — *Compare this with the cost of flash bulbs!*
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LOWEST COST UNIT WITH PROFESSIONAL PERFORMANCE!

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SAVE 40—60%
35mm Anscochrome
Factory Fresh 1956 Reloads
20-Exp. 1.39
3 Rolls 3.99

100' Bulk, original factory pack, plus 30 cartridges 34.95

28' Roll, with easy loader plus 8 cartridges. Orig. factory sealed. (Film only —8.49) 8.95

35mm ANSCO COLOR
New emulsion types 534 and 535. Fresh 1956 day, or tung. 20-EXP. RELOADS 3 for 2.99

FRESH 1956 FACTORY PACKED
McGREGOR COLOR FILM
36 Exposure Roll 3 for 6.99
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Daylight or Tungsten Processing & Mounting Incl.

SAVE! FRESH ANSCOCOLOR BULK
DAYLIGHT & TUNGSTEN
1956 DATED
In original factory-fresh package. Film is tongued and frame numbered.
28' Rolls 6.75 per can
3 for 17.95
FREE! 8 cartridges and 8 mailing bags with every can

8MM FRESH Black-and-White MOVIE FILM
FINEST of film stock at a price MOST FAVORABLE TO YOU! This is the very BEST 8mm film available. ASA 50, Fine Grain Pan. Yet we offer it at our usual below-the-market price. (Price includes processing.) 3 rolls 3.50
8mm Dbl. 25 ft.

10 x 10 Enlarging Paper
SW, SM, October 1954, #1 and #2 only. Orig. pack. 100 sheets to package. Shpg. wgt. 5 lbs. 2.95
SW, Glossy, Mfrd. by HALOID, JANUARY, 1955 dating. #1, 2, 3. 100 sheets to package. Shpg. wgt. 4 lbs. Any 2 pkgs. 5.50
DW, SM, Mfrd. by HALOID, MARCH, 1955 dating. #1, 2, 3. 100 sheets to package. Shpg. wght. 6 lbs.

UNADVERTISED "BUY-OF-THE-MONTH" SPECIALS
They're terrific! They're super-values! And they're offered *only* in our monthly catalog included with all orders shipped. Get your copy of our catalog of red-hot specials featuring the super "buy-of-the-month" by rushing in your order for one or more of the money-saving top values listed in this ad!

CONTACT PAPER SPECIAL
10x10—1955 Dated
In sealed original factory pack. SW SM, contrasts #2, 3. 100 sheets to pkg. 1.29
2 pkgs.—2.29

35mm PERFORATED POSITIVE FILM
This film is cut from *fresh* stock. DO NOT CONFUSE with surplus film. You get enough to make at least 800 transparencies.
100' ROLL 1.98
Reg. 3.49

35mm INFRA-RED
Reloads from factory fresh 1956 dated film. Fantastically fast—ASA100!
20-EXP. 3 ROLLS 1.50

35mm/20-EXP. MICROFILE.
Perforated. Cut from factory fresh 1956 stock. 3 for 1.29

BROVIRA CYKORA
8x10 ENLARGING PAPER
S.W., Glossy, #1, 2, 3. 1955 dating.
100 Sheets 3.49
3 Pkgs. only 9.99

BROVIRA ENL. PAPER
7x8⅝". S.W., Glossy, #1 only. Jan. 1955 dating. Original factory sealed pack.
100 Sheets 3.29
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35mm DIRECT POSITIVE FILM
Panchromatic. Make extremely Fine Grain Transparencies of excellent tonal quality directly in your camera without negatives. Daylight ASA64; Tungsten ASA50. Complete diagrams for both daylight and photoflood exposures.
20-EXP: 3 for 1.49
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DIRECT POSITIVE DEVELOPING KIT. Has all necessary chemicals. Made by E. K. Shipped via Railway Express only. 2.90

Twice As Fast As Super-XX!
NEW E. K. TRI-X 35mm RELOADS
From Factory Fresh 1956 Dated Film!
Now take indoor shots by existing light! Indoors at night *without* flash! Better than 200 ASA. 20-EXPOSURE 3 ROLLS 1.29
35mm BULK TRI-X SPECIAL!
Factory FRESH 1956 dated bulk Tri-X.
35mm x 50' 2.50
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Do not confuse with outdated surplus.

MOVIE FILM SPECIAL
Eastman Kodak Plus-X 16mm x 50' MAGAZINES
In original factory-sealed pack. Our low price includes processing.
3 for 6.85
6 for 13.49

35mm SAFETY FILM—FRESH 1956
BULK RELOADS
PLUS X—SUPER XX
100'—2.79 | 20 exp. 3 for 1.00
50'—1.50 | 36 exp. 3 for 1.50
This is the same film we supply to the most exacting professionals.

AERO EKTACHROME
We believe this to be the finest offer of its kind on the market today. 1955 original factory packed KIT includes film, chemicals for home processing, complete with instructions.
5½" x 40' ..... only 14.95
We repeat! This is 1955 dated!
This means pennies per sheet to CUT FILM USERS!
KITS
For Home Processing
1½ gal. 2.49
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35mm RELOADS
100ASA. 10 times faster than other color films! 20-EXP. including process & mounting. 3 for 4.79
BULK SPECIAL! 35mm 37½' cut from 1955 stock $4.50

We think we're the only dealer in the U. S. to offer you this hard-to-get paper at this low, low price!
1954— JUNE THRU NOVEMBER —1954
9⅜"x200' ENLARGING PAPER
Single weight, semi-matte. Contrast #2 and #3. In vacuum sealed cans. 3.79
(Shpg. wgt. 10 lbs. per roll) 2 ROLLS—7.50

AERIAL FILM We Defy Comparison!
1954-55 DATED FILM! ORIGINAL SEALED CANS!
5⅛"x20' Infra-Red, Aug. 1954 ..... 1.29
5⅛"x20' Tri-X, Feb. 1954 ..... 2.50
5⅛"x50' Super-XX, Feb. 1955 ..... 3.50
5⅛"x100' Super-XX, Sept. 1954 ..... 5.00
By using our 1954-55 dated film, you can be "sure".

GARTEL PHOTO SUPPLY CO. EAST MEADOW LONG ISLAND, N. Y.
(MAIL ORDER DIVISION) Orders must include sufficient postage

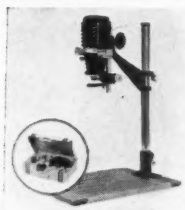
NEW PRODUCTS

(*Continued from page 52*)

Weight 19 ounces. Price, $11.95. Model CS-203, a tilting boom stand, has a two-section 4-foot tilt arm for getting light out and over the subject. Maximum height of the stand is 7 feet. When the tilt arm is used in the vertical position, it can be used as a regular stand with a maximum height of 11 feet. Folded length, 27 inches. Weight 42 ounces. Price, $32.95.

The adjustable side arm attachment which enables you to position the light unit at any position between the minimum height of the stand and the floor is Model CS-204. It attaches to the tubing of the stand and can be adjusted to the required height. Price, $2.50. For additional information, write:
AMERICAN SPEEDLIGHT CORP.
63-01 METROPOLITAN AVE.
MIDDLE VILLAGE 79, L.I., N.Y.

Sun Ray 35mm Enlarger



The new Sun Ray Zenith 35 enlarger for 35mm film is a restyled version of Government Issue #EN-11 (1), designed and used in Army combat kits throughout the world. According to the manufacturer, the double-condenser Zenith 35 will deliver the same rugged, "wobble-free" performance, but offers new convenience and operating ease.

Made of aluminum, die-cast construction, the enlarger weighs under 11 pounds, features a free carry-carton (*see inset*) for owners of part-time darkrooms, and has Anchor-Quik locking clamps which make for easy, quick set-up and adjustment. Other features are: heat resistant glass, interchangeable lens board, glassless carrier with film hangers and strip film release, horizontal and vertical projection. Enlargements up to 11 x 14 can be made on the baseboard. Price of Sun Ray Zenith 35, less lens, $59.50; with 2-inch f/4.5 coated lens, $74.50. For additional information and free literature, write:
SUN RAY PHOTO COMPANY, INC.
295 LAFAYETTE ST., NEW YORK, N. Y.

Filter For Kodak's 16mm Tri-X Film

Pictures in bright sunlight are now possible with Kodak's high speed 16mm Tri-X CP (consumer processing) Reversal Film if you use the new Eastman Kodak neutral density filter. This filter reduces the amount of light reaching the film by approximately three lens stops. Known as the Kodak ND-3 filter it is available in four series sizes for use with Kodak Combination Lens Attachments. Prices of each filter: Series 4, $2.65; Series 5, $2.75; Series 6, $3; Series 7, $4. For more information, write:
EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

New Davidson Tripods



A Swing-Over pan head is featured on two tripods added to Davidson's line. Both the Star-D Comet elevating tripod (designated the D-22) and the Meteor D-21 (*shown*), a new standard three-section tripod, have a hinge at the elbow of the support of the camera platform. This makes it possible for the user to

(*Continued on page 140*)

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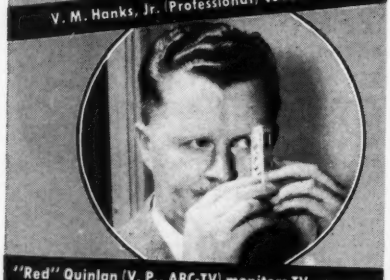
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modern STEREO

by TOMMY THOMAS

Here's a novel, painless but effective way to show your slides to best advantage.

Stereo photography is mainly a family hobby with most of us . . . we enjoy photographing our friends and family on special occasions so that we can "show them off" afterwards in the form of stereo slides. It's certainly that way in my case: although my 3-D interests are many and varied, my special-favorite subjects are my wife and two little boys. It's fun keeping a stereo-record of things that happen around the house (and out-of-doors, too).

I usually have my camera loaded and ready for action, laying high-up on the shelf in the den closet. Then, when some little but momentous-to-us family occurrence takes place—today, tomorrow or next week—I'm all set to reach for the camera and quickly take a picture before the spontaneity has evaporated. Popping flashbulbs are no novelty around our house any more, so after taking the picture(s) I just return the camera to the closet and we continue with hardly a notice of any interruption. These semi-candids, plus photos taken on our usual every-other-week end excursions, keep us pretty well supplied with stereos to show off to our friends and neighbors.

Now comes the big problem! What to do with these various assorted stereos, *presentationwise*, so as to get the ultimate fun and enjoyment from them? I'd like to offer you my own personal solution, in the hope that it may give you a few ideas of your own. In the first place, whether you're an ardent stereo hobbiest or merely a casual snapshooter, it doesn't make sense to take all these wonderful stereos and then not do something special with them. And by "special" I don't mean getting real fancy and going to a lot of time-consuming trouble . . . but rather, just maintaining at least a certain minimum amount of showmanship in the presentation of your stereos to your family and friends. A hodge-podge of all-mixed-up stereos in an assortment of scattered boxes isn't very attractive to the average viewer. It pays big dividends in personal satisfaction to put on a show.

Don't worry now; I'm not advocating anything that means a lot of extra work. Just the opposite. Personal experience has taught me that the only *practical* system of slide presentation (plus filing and storage) is one that takes an absolute minimum of effort necessary for the results that you're after.

There's a relatively new 3-D viewer on the market that promises to do great things toward making stereo more and increasingly more popular among photographers. This is a magazine-type viewer that holds fifty cardboard-mounted stereo slides at one time. Only slightly larger than a regular plastic viewer, and weighing barely a few ounces more, this outstanding apparatus does away with changing stereos one at a time. The person viewing the slides (*photo 1*) just turns the comfortable knob on the side of the viewer case and he's looking at the next slide . . . then the next, and the next . . . fifty of them, one right after the other. At any time you can reverse the direction that you're turning the knob and turn backwards to have another look at any particular slide or slides. When you come to the last slide you're ready to start all over again. Viewer focusing is almost automatic. The same knob that turns to the next slide also controls the focus.



1. Here's an "in action" photo of the Stereo "50" Viewer described in this month's column. It's about the simplest-to-use viewer on the market.

If you're getting the idea that I'm very enthusiastic about the Stereo "50" Viewer, you're completely right. Think about it a moment . . . someone wants to look at your stereos, so you hand him this viewer and he's all set to enjoy fifty of them in complete comfort. Then, after he's looked at the first set of slides (takes a happy five or ten minutes) and is interested in seeing more, *just insert a new cartridge.*

Photo 2, page 58, shows the viewer with the lid swung back and the slide-cartridge in sight. The extra car-

(*Continued on page 58*)



Rolleiflex 2.8 D

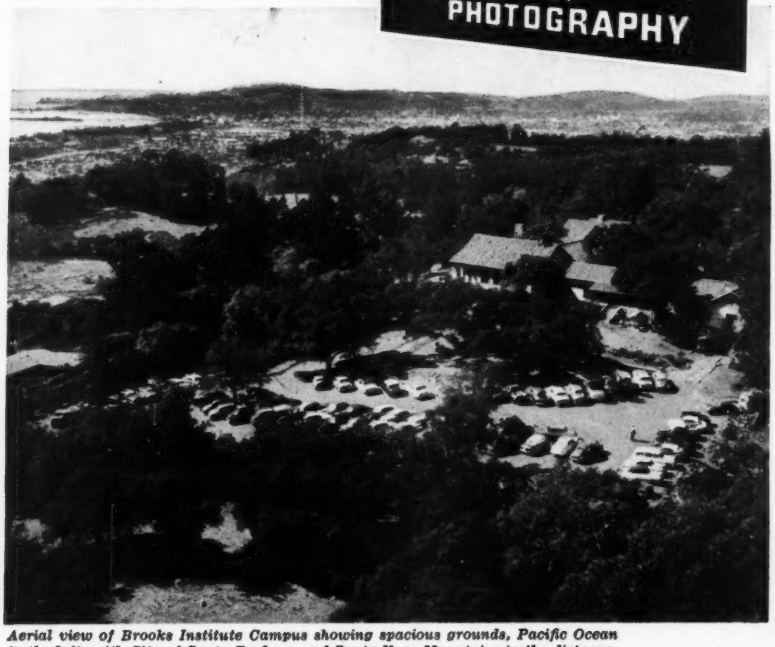


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MODERN STEREO

(*Continued from page 56*)

tridges come in attractive green boxes excellent for filing purposes. I keep a running file of current family activities, filling up my 50-cartridges with my "good" slides as I take them. Occasionally, as when my wife and I vacationed in Hawaii last April, we take enough of one single category for a complete set of fifty for the "50" Viewer.

As was just implied, not all of my slides are filed away this way. In fact, I don't even put *most* of my stereos into this viewer . . . just those that we consider good enough, *and representative enough,* to wish to show to others and we ourselves want to look at again and again over the years. I still glass-mount any extra-special slides that are sent in to occasional stereo exhibitions or that we give away to friends and relatives.

Incidentally, here's one of the big bonus features for the Stereo "50" system: *slide sequences.* This sequence



2. There's an extra cartridge of 50 slides beside the open "50" Viewer. Just lift out the one cartridge within and replace it with the other.

arrangement of holding the stereos, where one slide follows another in rapid succession, makes story telling (still-movies) in stereo a considerable amount of fun . . . and greatly extends your range of picture possibilities.

In fact, all that you're missing now, in case you're beginning to wonder, are the *titles.* With the slides hidden away inside the viewer, the ordinary method of writing titles on the front of the slide mount is out. So, I get around this by making up special stereo title slides (*see photo 3, page 130*). For every six to ten slides that are part of a set of fifty, there's a preceding cardboard-mounted title slide that briefly explains what's coming up in the viewer in following sequence. I usually have six or seven of these special explanatory slides intermingled with the regular stereos at intervals throughout the complete set of fifty. The illustration-slide of *photo 3* lists

(*Continued on page 130*)

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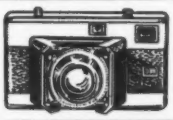
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Rolleiflex Auto Xen. 2.8 'XM'	309.50	176.00
Rolleicord V MX Xenar 3.5	134.55	86.95
Plaubel Makina IIIS, F2.9	389.00	132.00
Kodak Medalist, II, Ektar 3.5		104.50
Minox III, F:3.5 ctd.	119.00	78.95
Polaroid 80, 2¼x3¼	69.95	38.50
Omega 120, F4.5 Synch.	258.50	139.00
Super Ikonta B, Tess 2.8	139.00	63.75
Super Ikonta BX, Tess 2.8	163.00	79.00



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Pacemaker Crown 23, F:4.5..	119.50
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Zeiss Tessar 3.5 ctd. sync. Reg. Discontinued Model. $176.00

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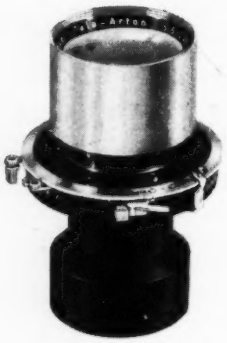
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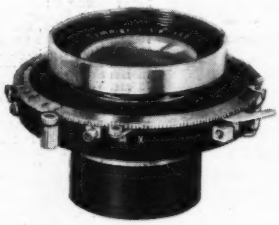
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- 5.6/180mm Synchro-Compur MXI barrel
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- 2.8/150mm Compur XII barrel
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- 4.0/105mm
- 5.6/150mm
- 5.6/180mm
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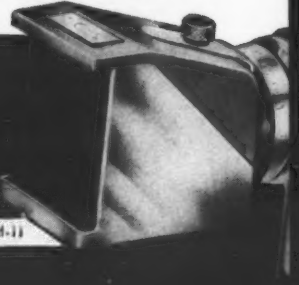
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Why you'll get better movies with Kern-Paillard lenses

New free full-color booklet gives detailed story on movie lenses, their use, types, characteristics, and other details for beginners and serious movie makers.

You can now get your copy of an outstanding new booklet free. Printed in full color in Europe by Kern-Paillard, this 24-page booklet has amazingly complete data on lenses—gives you fascinating information you'll need for better movies.

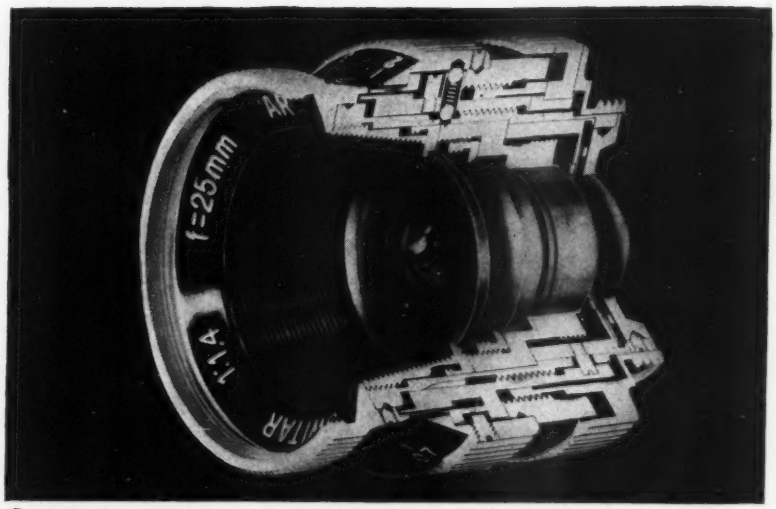
Send for this free booklet—use coupon at bottom of opposite page. You'll see clear, graphic illustrations such as that at the right above, and the text is easily read and understood. You'll get an intriguing explanation of Kern-Paillard's exclusive design and special features.

WHY ONLY KERN-PAILLARD LENS BARRELS HAVE THIS EXCLUSIVE DESIGN

Lens mountings must be strong and easy to manipulate. Yet they must also be precise to fantastically small measurements, delicate to avoid weight and bulk, and they are necessarily complex to perform their function.

For generations the Swiss have had a justified reputation for making fine mechanisms of all sorts, of which watches are the most usual example. It is, therefore, not surprising that Kern has developed an exclusive lens barrel design engineered to perfection in the best tradition of Swiss craftsmanship.

The exclusive lens mountings for all Kern-Paillard movie lenses (see cutaway view above) are unusually strong to withstand accidental battering. They are accurate to less than 0.0001" in all portions, and are manipulated easily and quickly by the movie-maker without binding or holding. All Kern lenses are now made in Standard "C" or "D" mounts to fit all standard cameras.

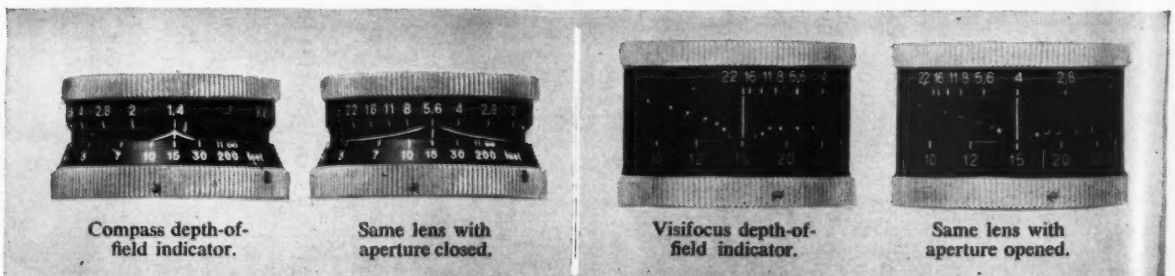


Cutaway view shows the intricate details of Kern-Paillard's exclusive lens mountings.

HOW KERN-PAILLARD GIVES EXTRA OPTICAL QUALITY

Kern is the leading optical company of Switzerland, making a full line of optical instruments including microscopes, field glasses, telescopes, transits, and others. Teaming up with Paillard, S.A., makers of the outstanding Bolex movie cameras and equipment, they have produced the line of Kern-Paillard lenses including the unexcelled Switar lenses, the superior Yvar lenses, and the more economical Pizar lenses.

Thanks to the skill, design knowledge, and the able Swiss craftsmanship of Kern and Paillard, Switar lenses are generally agreed to be unsurpassed by any made anywhere in the world. Most technically proficient movie-makers are agreed on the



Compass depth-of-field indicator.

Same lens with aperture closed.

Visifocus depth-of-field indicator.

Same lens with aperture opened.

optical qualities of Kern lenses. By all objective tests, the Switar lenses surpass most lenses and equal the performance of the finest.

HOW AR COATING INCREASES LENS SPEEDS

AR (for Anti-Reflection) coating on all Kern-Paillard movie lenses ensures that maximum light will be transmitted to the film without flash, glare, or hot spots. Uncoated lenses cause internal bouncing of light rays (see diagram) which produce halations, glare or other aberrations.

AR coating increases effective lens speeds so that an F:1.4 AR coated lens is equivalent to an uncoated F:1.2 lens. The coating will not affect color values nor will it give any distortion. Kern lenses retain their corner-to-corner sharpness under the most adverse conditions.

TWO EXCLUSIVE DEVICES GIVE DEPTH-OF-FIELD AT A GLANCE

Kern-Paillard lenses use two depth-of-field indicators, both giving an accurate reading at a moment's glance.

"Visifocus" depth-of-field indication is shown at left and provides a series of flashing orange dots which pop up to define accurately the range over which the lens is in focus. As the barrel is rotated to change the aperture, the "Visifocus" dots appear or disappear to give instant depth-of-field reading at all times.

"Compass" depth-of-field indication is shown at left. It, too, gives instant reading regardless of the opening. Here a white line appears against the rich black finish. The line shows at all times what the range of focus is. As the aperture is changed, the line automatically widens or retracts to cover the precise field which will be in focus.

WHAT OTHERS SAY

Paillard Products, Inc.
New York, New York

Dear Sirs:

Since I do all my movie work exclusively with a Bolex, I thought you might be interested in part of a letter from a TV newsreel organization:

Dear Jerry – Everyone in our production department was quite impressed with the excellence of your quality on that dog hunting story. It really looked as good as 35 mm negative and that is extremely rare for 16 mm . . .

I might add that I think the cleanness of the job was due to the Bolex and the Switar lenses that were used.

Jerry Taylor
(Free-Lance Photographer)
Newport, Rhode Island

Paillard Products, Inc.
New York, New York

Gentlemen:

On a recent aerial assignment I used the Bolex Supreme with Switar lenses. Not only did I have no trouble due to heat and cold (from about 78° on the ground to about 5° aloft), but the photographs were sharper, clearer, and had finer definition than those taken with my previous equipment.

The Switar lenses are all you said and more. Frankly, they've given me better tests and better results than others which cost more.

Robert L. Purdy
(Associated Photographers)
Pittsburgh, Penna.

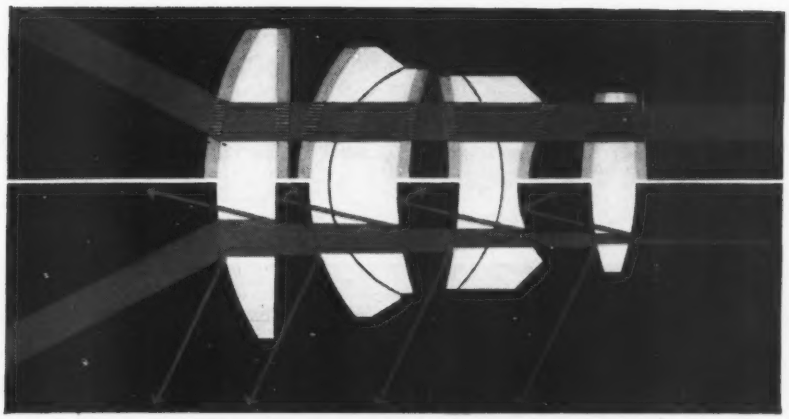


Diagram from Kern-Paillard booklet (see below) shows the path of light rays through a lens with AR (above), an uncoated lens (below).

ROSTER OF SUPERB KERN-PAILLARD MOVIE LENSES

8 MM MOVIE CAMERA LENSES

Name and Focal Distance	Aperture from	to	Focusing from	to	Relative Magnifying Power	Number of Optical Elements	Mount	Angle of Field	Depth-of-Field Indicator	Price Including Fed. Ex. Tax
Switar 5.5 mm	F1.8	F22	5″	∞	0.4 (WA)	8	D	48°	Standard	$119.50
Pizar 5.5 mm	F2.0	F22	fixed		0.4 (WA)	8	D	48°	†	79.50
Switar 12.5 mm	F1.5	F22	9″	∞	1.0	6	D**	22°	Compass	114.50
Yvar 13 mm	F1.9	F22	9″	∞	1.0	3	D**	22°	Visifocus	74.50
Yvar 12.5 mm	F2.5	F22	9″	∞	1.0	3	D	22°		44.50
Yvar 12.5 mm	F2.5	F22	fixed		1.0	3	D	20°	†	34.50
Yvar 25 mm	F2.5	F22	18″	∞	2.0	3	D	11°	Visifocus	56.00
Yvar 36 mm	F2.8	F22	21″	∞	3.0	3	D	8°	Visifocus	62.50
Yvar Filtin††	F2.8	F22	18″	∞	1.0	3	D**	22°	Standard	69.50

16 MM MOVIE CAMERA LENSES

Switar 16 mm	F1.8	F22	8″	∞	0.6 (WA)	6	C	36°	Visifocus	99.50
Yvar 16 mm	F2.8	F22	12″	∞	0.6 (WA)	3	C*	36°	Visifocus	69.50
Switar 25 mm	F1.4	F22	18″	∞	1.0	6	C	24°	Compass	168.00
Switar 25 mm	F1.5	F22	18″	∞	1.0	6	C	24°	Visifocus	115.00
Pizar 26 mm	F1.9	F22	18″	∞	1.0	5	C*	24°	Visifocus	89.50
Switar 50 mm	F1.4	F22	3′	∞	2.0	6	C	12°	Visifocus	169.50
Yvar 75 mm	F2.8	F22	5′	∞	3.0	3	C	8°	Visifocus	94.50
Yvar 100 mm	F3.3	F22	8′	∞	4.0	3	C	6°	Visifocus	106.00
Yvar 150 mm	F4.0	F32	13′	∞	6.0	3	C	4°	Visifocus	145.75

* Fits all C mount cameras except Pathe, Revere, and Keystone turret models.
**Fits all D mount cameras except Dejur, Revere, and Keystone turret models.
†Close range indicator. ††12.5 mm focal distance. Built-in conversion, skylight, yellow and red filters.

FREE BOOKLET MAKES LENS CHOICES EASY

Four-color booklet has 24 pages of useful information including: definitions of lens terms; explanation of testing of lenses; color correction; anti-reflection; lens manufacture; depth-of-field; aperture explanation; full details on 15 different lenses with illustrations; lens mounts; many other details. Send for it at once; quantity limited. Use coupon below.

Your Bolex dealer can show you examples of Kern-Paillard lenses. (No other dealers handle them.) All come in individual leather plush-lined cases. The rich black and highly brushed aluminum is not only handsome, it provides for faster reading of all pertinent figures which are deeply etched and in gleaming white.

For better lenses and for those needed accessory lenses, see your Bolex Franchised Dealer. Consult your Classified Directory.



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Please rush me my copy of your informative, four-color booklet on movie camera lenses.

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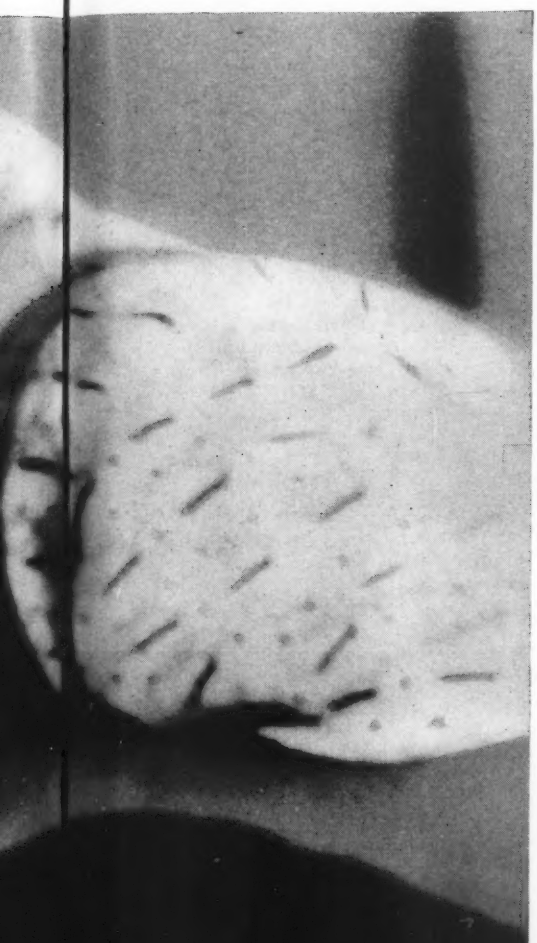
9-179

PORTRAITS:



BY JACQUELYN JUDGE

MORE THAN A LIKENESS



THE STATEMENT above has been fashioned to tell you immediately something of the approach of Richard Pousette-Dart, a remarkably gifted young photographer, whose story might begin . . .

Once upon a time there lived (in the environs of New York) a young painter. Unfortunately (for the sake of his pocketbook, not his psyche) the young man painted abstractions. He gained great satisfaction and a considerable reputation from his painting. Simultaneously he developed the hobby of photography. He took pictures of his own daughter, his wife, his friends.

People began to encourage his work. "That's the best picture of me I've ever seen," they'd say. "Why don't you become a professional photographer? Earn your living that way."

Each picture a challenge

He took their advice. And then he discovered that he was no more a "commercial" photographer than he was a "commercial" painter. Each picture, each story was a creative problem to him. He didn't imitate anyone else's style. He worked his own way. It was the only way he could work. And gradually he's finding his own way in the photographic field.

His pictures have appeared in such magazines as *Mademoiselle, Vogue, Cosmopolitan, Charm* and *Coronet*, such Sunday supplements as *This Week*. For the most part they have been feature pictures of people, with an occasional picture story, fashion assignment, or still life. But since he does not have a large studio (his studio is the size and condition of most amateur's bailiwicks) or thousands of dollars invested in electronic flash (he uses for the most part the amateur's light, what God gives), most of his assignments are done on location.

His cameras? He uses a Graflex, equipped with an f/4.5 Spencer single element (soft focus) lens, which he says he can stop down to "needle sharpness." He also works with an f/2.8 Rolleiflex, a Contax (with an f/1.5 lens), a Leica (with a wide-angle f/2.8 Xenogon lens).

. Pousette-Dart brings a rather complex and rare attitude to the field of photography in general and to portraiture in particular. He is a soft-spoken, slightly built, young man who discusses photography with a gentle passion. To talk portraiture with him is a rewarding experience because you suddenly find yourself discussing painting, the problems of the creative worker, attitudes towards life, books, movies, jazz, classical music. Pousette-Dart is a conversationalist, not a declaimer; a man of opinion, who is not opinionated; he has well thought out approaches, but no intolerances.

"You may disagree with me," he'll say. "I think it is a photographer's responsibility to show the beauty of life, not its ugliness."

"Be your own exposure meter," says Pousette-Dart. This means you sometimes must take a chance on an exposure. He thought light was too dim to get portrait of Terlu, *left*, but took a chance.



Natural light streaming through windows provided illumination for Mrs. Stevenson and kitten.

***Below,* the painter Stamos is pictured in strong cross-lighting.**





Interesting use of natural light distinguishes double portrait of late Robert Flaherty and his wife.

POUSETTE-DART (cont.)

"To me everyone is beautiful. I try to show that beauty."

"Cropping? The picture is the thing, not the rule."

"I like to feel I have no system . . . that I'm open to any improvement. I may make a statement about approach and then discover I'm doing just the opposite. I don't know ahead of time what my imagination may tell me to do in a given picture situation. Rules make people inflexible. Their pictures become stylized, stagnant, even awkward."

And what kind of portrait does this refreshing unbound photographer take? Well, look through these pages. You'll find portraits—and what adjective should go with the word? Are they mood portraits? Yes, if mood means to you gaiety, humor, thoughtfulness, gentleness, a Victorian quality. No, if the word "mood" means only sadness and disturbance.

These are portraits that are more than likenesses. While they are certainly pictures of individuals they have connotations that make them interesting and fascinating even if you do not know who the people are. They have a lasting, "picture" quality that results from Pousette-Dart's approach and a personal technique.

"There isn't anything or anyone that can't be photographed interestingly, imaginatively, beautifully. In every picture situation I find myself facing an unknown challenge—I find the same thrill every time I begin to take a picture that you get the first time you see a print coming up in the developer. I feel that way about an ashtray or a human being."

When Pousette-Dart photographs children, he lets them "go about their own business" and he follows them with camera in hand. "I let them be themselves, relax."

What if people are camera shy? In that case, he shoots many pictures, till they become unconscious of the camera. "You see it's a matter of overcoming fear. Their fear of me and my fear that the picture might not come out right. I work in both directions. I believe the business of overcoming fear is important in all human relationships, not just in picture taking."

The technique works integrally with the approach.

Indoor picture of photographer's daughter Joanna captures moment of spontaneous joy, happiness.



POUSETTE-DART (cont.)

"I'm my own exposure meter. I've worked so long in taking pictures that I know instinctively what the light will do, what exposure I can use. Sometimes I take a chance."

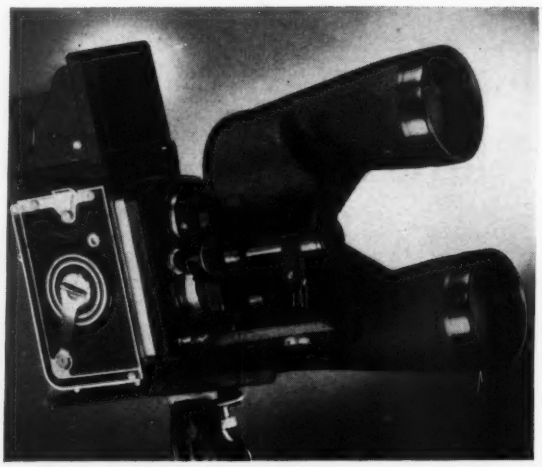
An example of taking a chance is the wondrous picture of Terlu, *page 64.* "I really didn't think I had enough light, but her expression as she leaned over the arm of a chair was just what I wanted, so I took a chance. I do that often and many times I'll get something I would have missed if I hadn't dared. Sometimes I miss, but it's only a little piece of film I've lost. That's nothing compared to the expression I might get."

A photographer's prints, he believes, are an expression of his own personality. Regardless of rules or standards most prints will tend to have an individuality, a style. "I like my prints to have depth and bite like solid music." He doesn't want them grey or high key or formless. Because he feels that the print is the ultimate expression of the picture he does his own darkroom work, now as he has for eighteen years since he made his first pinhole camera. And he does not force film or development. He uses standard films—Eastman Plus-X, Super-XX, or the newer Tri-X. He develops them by time and temperature, usually a little over the recommended time. *(Continued on page 120)*

Outdoor picture of Caroline, made in backlit garden as she stood in shade, has Victorian quality about it.



SHOOT THROUGH BINOCULARS



With Bino-Foto outfit, twin-lens reflex becomes powerful long distance camera. Subject is viewed through top half of glasses, picture is taken through bottom half.



Brackets and adapters are available for 35mm and cine cameras, too. Here focusing is done visually through idle half of binoculars, either by direct vision or with aid of special reflex viewing attachment.

EVERY PHOTOGRAPHER who owns a pair of powerful binoculars has probably thought about trying to hitch them to his camera for pictures of far distant subjects. Travelers, who usually go equipped with both camera and binoculars, are also frequently obsessed with this prospect.

Unfortunately, for most people who have tried shooting through binoculars, the results have generally been disappointing. Problems of mounting the two items, getting correct exposure, and focusing sharply are tough to solve without specific information.

Now there is available for the first time a complete outfit, binoculars and all necessary fittings, designed to produce first class results.

Bino-Foto is the name under which the glasses and attachments are being marketed by D. P. Bushnell & Co., Inc., of Pasadena, Calif. The heart of the outfit is a pair of excellent, specially designed, Japanese-made 7-power binoculars ($81.50). To fit these to the camera there are appropriate mounting brackets ($17.95) for 35mm, twin-lens reflex, or cine cameras ($3.95 extra for movies). To control the exposure (always a problem with binocular-camera rigs) there is a combination lens-hood and iris diaphragm ($12.50) which fits over the large end of the taking ocular. This is calibrated in f/stops for use with 75, 50, 25 and 13mm lenses standard in most popular-sized still and motion picture cameras. On the binocular it looks just like a standard black lens-hood. Another accessory to be made available is a reflex type viewer ($24.50) to fit over the eyepiece of the viewing ocular, for those situations in which you can't get your eye up to the eyepiece due to the camera's interference.

How to use the Bino-Foto

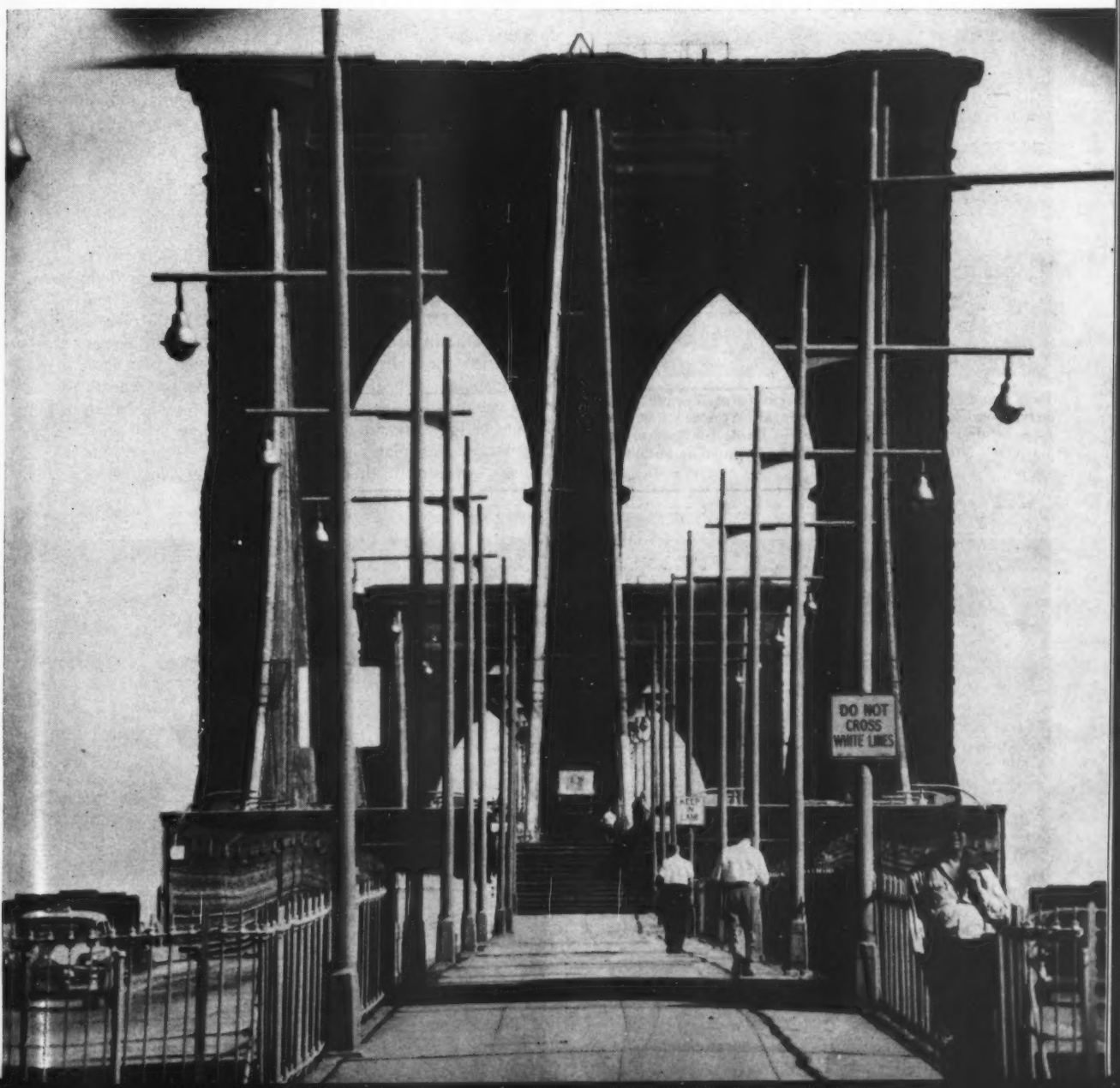
First of all, a tripod is virtually a must. It may be possible to shoot with a 35mm camera and fast film at high shutter speeds and stop vibration, but it seems unlikely. The 7X magnification puts the equivalent of a 14-inch lens on a 35mm camera, and a 21-inch lens on a twin-lens reflex, and that's a lot of lens to be juggling.

The taking eyepiece of the binoculars is set to slightly off infinity (details vary for different types of cameras and the instructions are *(Continued on page 132)*



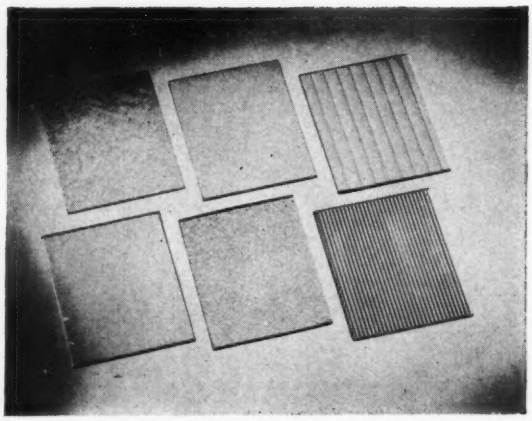
Close-ups of distant subjects, dramatic telephoto effects, new perspective relationships, are possible by combining a camera and powerful glasses.

Above: **Brooklyn Bridge, taken with a Minolta Autocord.** ***Below:*** **Same scene, same camera, plus Bino-Foto. Vignetting is due to slight misalignment of binoculars.**



Tired of seeing things the way they are?
With your normal negatives, a darkroom
setup and some glass, you too can make

WEEGEE CARICATURES



Here are a few sample glass patterns from Weegee's own private stock. He has about 50 in all. You can get your own at the neighborhood glazier. Look for interesting patterns—fluted, hatched, ribbed—it must be colorless.

WEEGEE HAS finally done it. The famous news photographer, now involved in producing various distortion techniques, has invented a new process that anyone can use to make photo caricatures. Most of Weegee's previous diversions into the land of aberration have been kept as secret as an atomic project. You saw the pictures but never learned how they were made. Now you will not only learn. You may even do it. All you need are some negatives, preferably of people or animals, a darkroom setup with an enlarger, and some inexpensive glass plates which you can pick up at your neighborhood glazier. Ask him for some scraps of fancy glass—ribbed, peppered, etched, hatched, fluted. He'll generally have some left over from larger jobs and be glad to get rid of the pieces. For a few additional cents, the glazier will cut the scraps to measure for your enlarger. The size depends on your own machine. The glass must rest securely underneath your negative carrier (*see picture, left*), and each piece should be large enough to cover the entire negative area. Since these glass plates are going to be the secret of your success or failure in this distortion business, clean them



This is how the distorting glass fits an enlarger. Place the glass where the negative carrier normally rests and then fit carrier directly atop glass before lowering enlarger housing. Then turn on enlarger and focus.



Some glasses will make more successful caricatures than others. The clown, *at left*, was distorted by a glass with small squares to produce the caricature *above*. A lot also depends on your subject matter. People, animals are better caricatured than scenics.

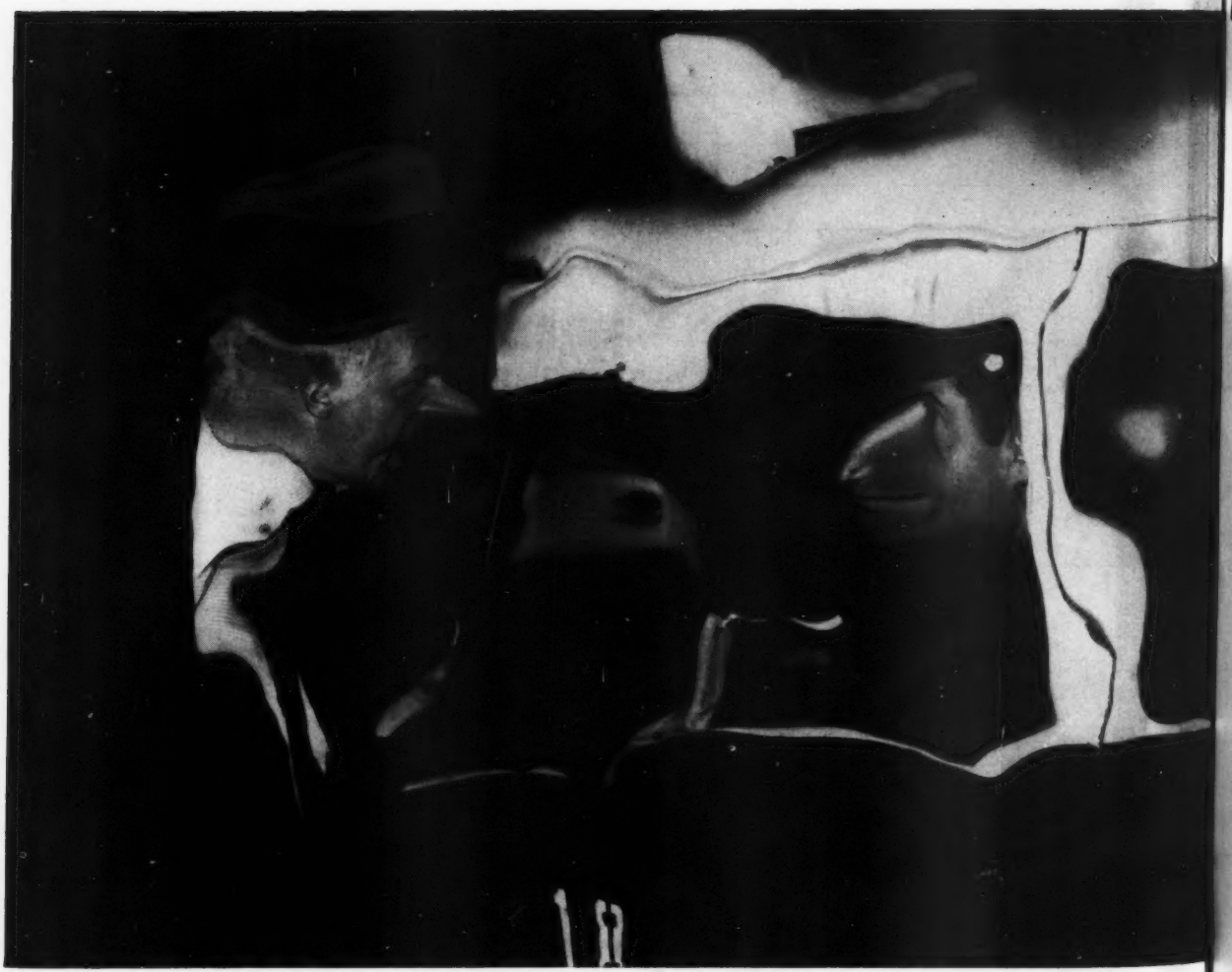


Jerry Lewis, whose mouth is already well known for its cavernous qualities, receives greater splendor from Weegee. If you have friends with certain characteristics, use a glass to exaggerate these.

well. Glaziers' shops are not known for their spotless qualities. Weegee cleans his plates with ammonia solution, available from your druggist. He advises against all silicon cleaners since they do get the glass clean but may scratch it in the process. After cleaning, wipe the glass with a soft flannel cloth. And practice holding the glass by the edges to keep your fingerprints from the surfaces.

Place the glass in the enlarger where your negative carrier would normally fit. Lay the negative in its carrier directly atop the glass (*picture, page 72*). Turn on the enlarger and check the results on the baseboard. If you don't like the distortion, rotate the negative carrier or the glass, or use a different glass pattern. Exposure will often work out to be about the same as a straight print, but a test strip is the surest way to avoid paper wastage. As you exhaust the possibilities of the different glass types, you can discard them and collect others. (Weegee now owns some 50-odd pieces of glass.) You may have some trouble fitting the glass into enlargers with fixed slot-type negative carrier channels. There may not be enough height for the thick patterned glass. In such cases, the negative carrier may have to be discarded. Use the fancy glass as a bottom plate. Hold the negative flat by a thin sheet of plain glass for a top plate.

That's all there is to Weegee's new photo caricature process. As the great man has recently written himself: "The simplicity of method heightens its utility as a means of artistic expression. Naturally, it is the artistic intuition of the individual photographer that will determine the success or failure of any photographic tool." Which in old style Weegee prose means, you can be successful or really louse it up. It depends on your own ability to act like Weegee. —H. K.



Columnist Walter Winchell shows his nose for news in talk with patrol car policeman in a top Weegee caricature.



Marilyn Monroe may be many-sided female. Weegee set about capturing as many sides as possible, didn't seem to miss any.



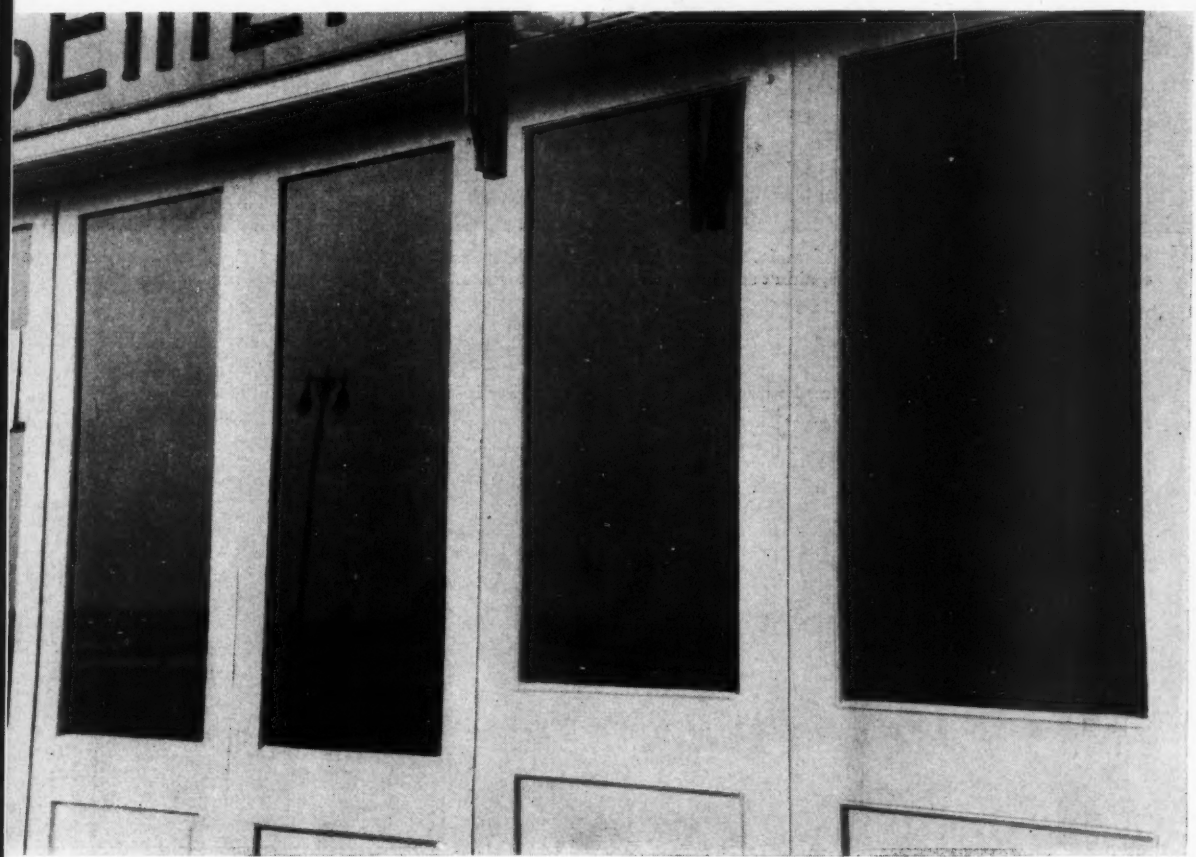
Jerry Lewis (*page 73*) and tiger have lot in common. Expression is same, reason different.

Dancer peering between her legs receives further instability from Weegee distortion.



In color or black-and-white a new world in picture-taking opens to the photographer with imagination when he turns to...

REFLECTIONS



CONEY ISLAND GLASS door panes provided slightly distorted reflecting surface for the imagination of Joseph Bellanca. Lone figure of stroller on winter boardwalk standing under street lamp makes a picture within a picture. Photographer exposed for white doorway and let reflected scene in early morning light fall into silhouette. He used Eastman Tri-X film, shot f/8 at 1/100. In this case, focus was on doorway, reflected scene is slightly out of focus. But, since it is used only for pattern, result is pleasing.

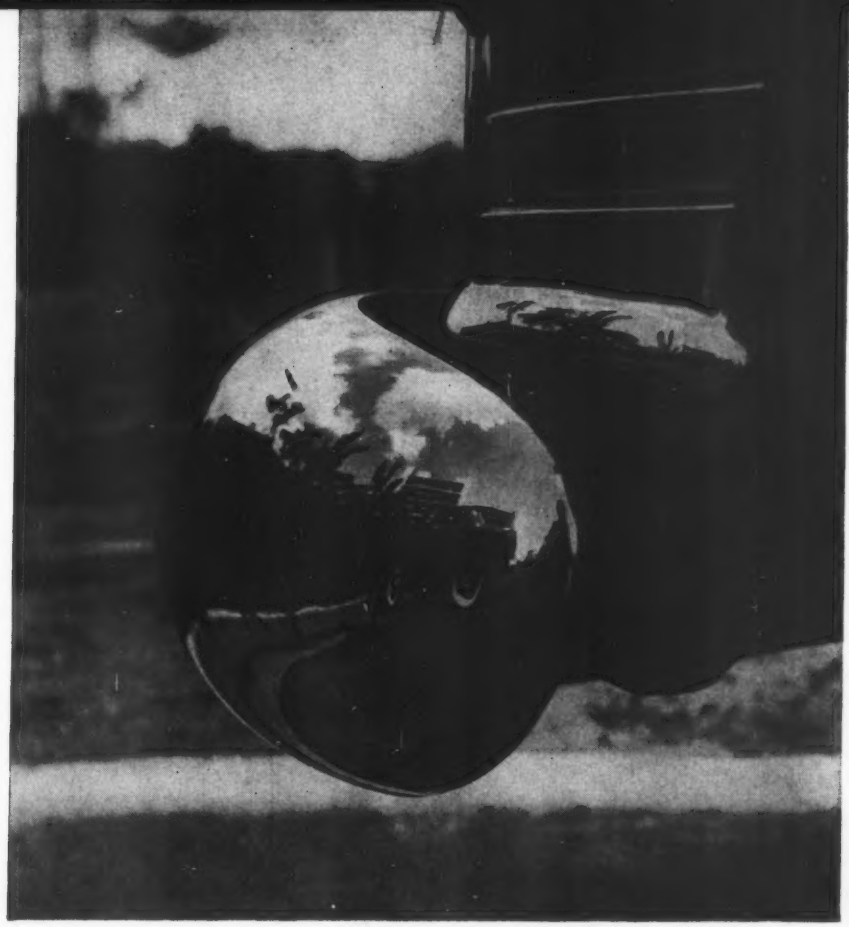
BROKEN MIRROR PROPPED against a porch chair results in a stopper picture for Henry Wolfe. Beautiful house across the street is perfectly reflected, looks almost as if it is a torn painting. Illumination was ideal for color—a bright, overcast day. Problem was to get reflection in sharp focus. For this, Wolfe set his camera at infinity, minimum opening possible—in this case, f/8. Exposure was 1/25 second.





UPSIDE DOWN reflection of window display dummy holding rose (in vase) was taken by Harry Tabor. Tabor used a Praktiflex and Type A Kodachrome, the correct film for tungsten lights. His problems were: to avoid other distracting reflections, since he was shooting through a window, and to obtain an accurate zone of sharp focus. He accomplished the first by maneuvering his position till the other reflections disappeared, stopped down his lens to f/32.

SELF-PORTRAIT in mirror on garage wall was taken by Tom Lafferty with a Leica on a dull, cloudy day. He cleverly selected the proper area from the busy wall to give an organized frame to the picture. Lafferty used an opening of f/16 to get both his own reflection and the objects on the wall into sharp focus.



CAR BUMPERS make ideal surfaces for distorted reflections. Rene Wolf captured the enormity of the Hotel Panama in Panama City in this Rolleiflex shot taken on a sunny day with light clouds. He used a light yellow filter to pep up the scene, set the lens at f/6.3, the shutter at 1/50 sec.



DARK SHADOWS of marsh plants thrown on water plus reflection of trees made an intriguing shot for Gita Lens. She did a considerable amount of maneuvering to center the main shape of the picture and keep tree reflections from interfering with the area of interest. Shot was made in late afternoon (hence long shadows) using a Contax II, f/1.5 Sonnar lens. Exposure was f/8, 1/50 second.



BY GEORGE BERKOWITZ

GLAMOUR BY NATURAL LIGHT

MAGIC: A SPELL OR CHARM. That's Webster's definition of glamour and Stephen Colhoun's approach to glamour pictures with natural light.

Colhoun is an exceptionally successful fashion-advertising photographer. His string of clients includes such well-heeled titans as Procter & Gamble, Socony-Vacuum (Mobiloil), duPont, International Latex (Playtex girdles), Lever (Lux liquid soap), Goodyear, Burlington Mills and Pacific Mills. He also shoots for such sophisticated magazines as *Harper's Bazaar, Mademoiselle* and *Town and Country.*

Success has come with breathtaking speed to Colhoun. He has been a photographer for only about five years. His pictures have found favor because they are singular. Their individuality shows itself in drama achieved with alternately stark and gentle whites, abrased blacks, grainy grays, unusual croppings and angles. He





SIMPLICITY PLUS IMAGINATIVE use of his photographic tools results in provocative, sophisticated glamour shots like these three for photographer Stephen Colhoun. *Left,* for *Glamour* to start a story on décolleté brassieres, he underexposed and overdeveloped for contrasty effect. *Near left,* he came in close with a short focal length lens, distorted nose slightly. *Above,* for *Harper's Bazaar,* he draped sheet over chair for design effect.

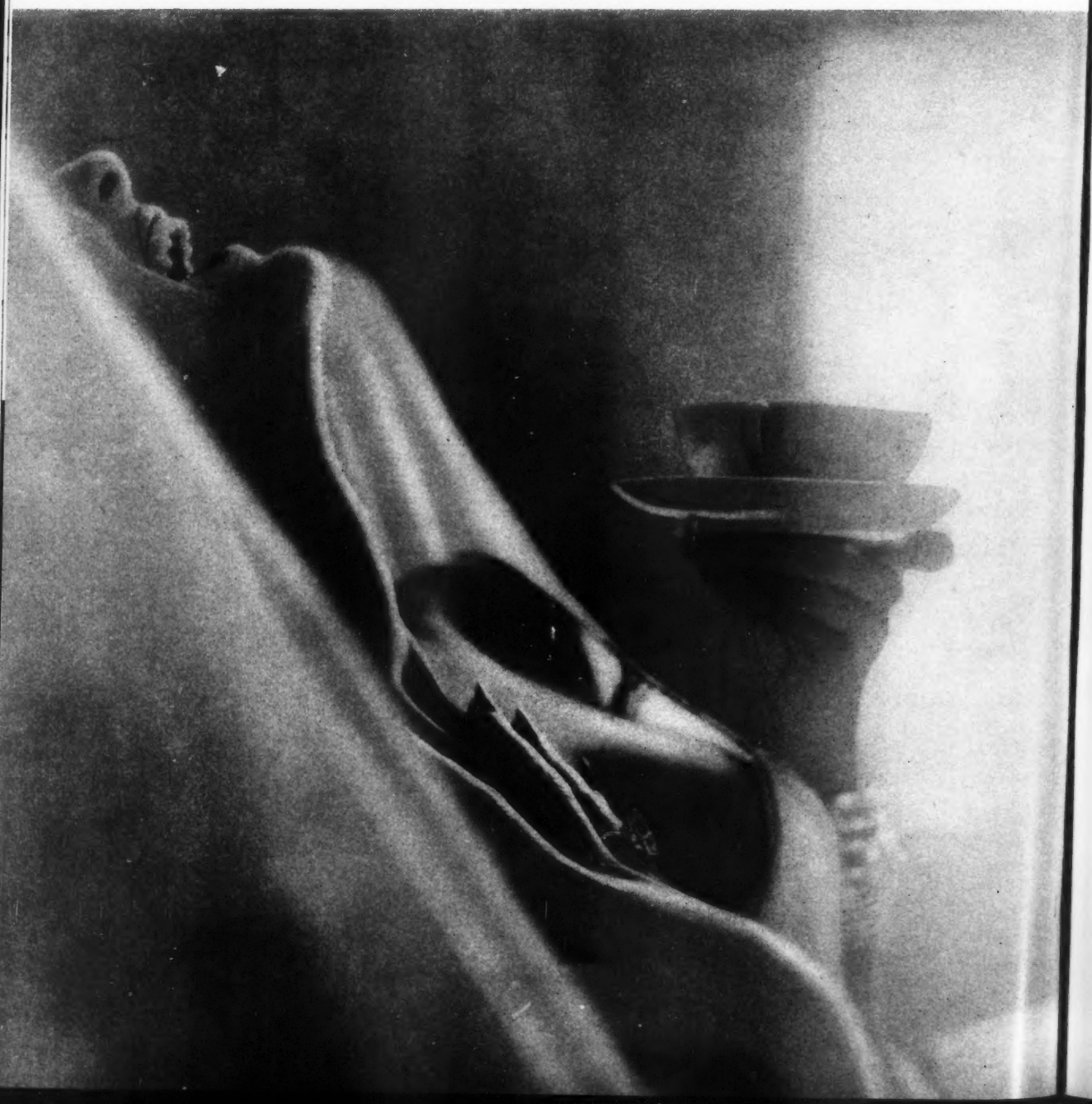
works effects, too, by exhausting his tools to their physical and chemical limits—by using a lens at extremely close distances or by wringing tonal extremes from enlarging paper, for instance.

One of the emotional keys to his work is extreme simplicity. In lighting, this means exposing with daylight whenever possible.

Colhoun believes, to paraphrase Shakespeare, that the quality of natural light is not strained. It falls like the gentle dew upon the model's face and glorifies her.

Its inherent soft quality, especially when ordinary window glass has bestowed a slightly diffused, filtered effect, emphasizes the beauty of a young skin, the contours of a lovely face, the few, brief lines of the composition. For this reason, the top of Colhoun's studio is a sheet of glass, open to the sky.

For fill-in light, he uses "do-it-yourself" aluminum foil reflectors that bounce the daylight wherever he wants it. These were built in his studio and consist merely of large boards covered *(Continued on page 118)*













LAUGHTER, HUMOR, PROVOCATIVENESS—they all depend on the photographer's abilities as a director. *Left,* the purpose was to show a low-cut brassiere for *Harper's Bazaar.* Area in upper right of picture was empty, so Colhoun added a coffee cup and provided a reason for the laughing pose. Testing a new Robot, *series left,* Colhoun asked model to smoke a cigarette. Result: spontaneous expressions. For close-up portrait, *above,* an Exakta was used. Colhoun filled in frame with clever posing of arms, which incidentally lead viewer to model's face.

DISCOVERY *no. 10*

CAROL REIFF

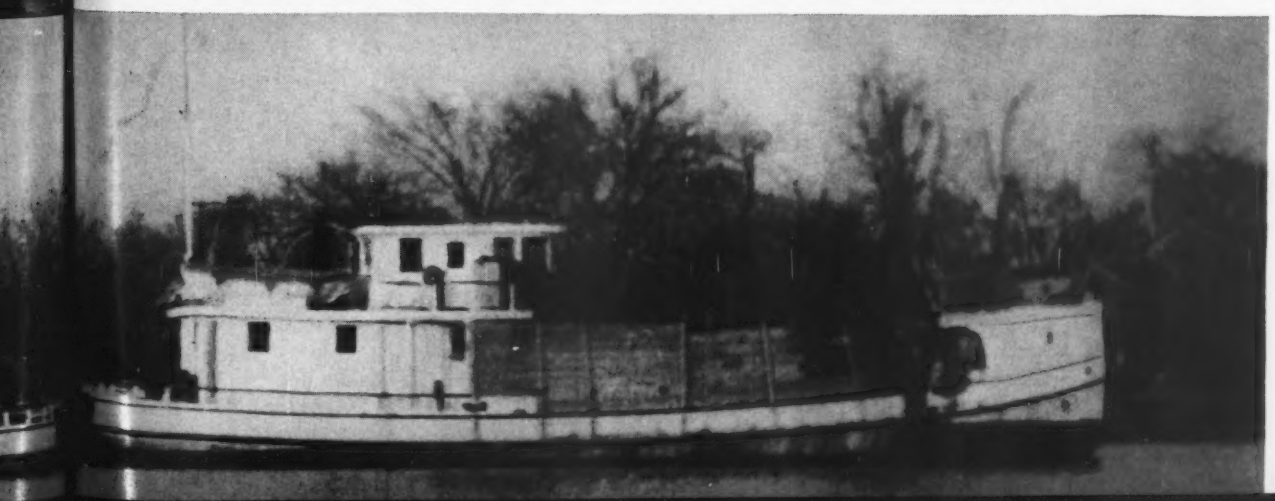


Marketplace in Martinique, West Indies, Rolleiflex, bright sun.

The daughter of a successful photographer, she works on her own

CAN THE DAUGHTER of a successful commercial illustrator (New York photographer Hal Reiff) make a go of photography and a name for herself? We discovered that partly due to her father's talents, partly in spite of them, Carol Reiff has been growing a number of photographic ideas of her own. Almost all her work has been done outside a studio, thus far—around New York—with a 2¼ x 2¼ twin-lens reflex. Her approach to picture-making is not simply a matter of finding a subject, releasing the shutter and making a "straight" print in the darkroom. If she feels that a scene has a striking mood, she may use one of several techniques to relay that mood in a photograph. She may crop to emphasize a horizontal or vertical line (*below* and *left* respectively), or daringly crop into circular lines (*above*). She might move the camera during exposure to accent vert- *(Continued on page 137)*

Brooklyn gothic, *left*, was made after several attempts. Finally camera was held upside down, over head, to gain height. Christmas, 1954, on Connecticut River, *below*. "I tried many different croppings, but liked this best."







Opposite page, Burnt stump and new grass, Ansel Adams.
Left, Cholla against sun, Ansel Adams.
Below, Beach and sand, Cedric Wright.



CLOSE-UP ON NATURE

THIS IS THE AMERICAN EARTH is one of the most beautiful and remarkable photographic exhibitions ever put together. Soon to open in New York City and Chicago, it has already been shown earlier this year at the Academy of Sciences in San Francisco and the Le Conte Lodge in Yosemite Valley, Calif. This winter one version will travel to universities and museums on the West Coast, another through those of the East. Various organizations have proposed to circulate it in reproduction to every community, to make it into a movie for TV and ordinary theater showings, to publish it as a book for distribution in this country and throughout the world.

Why all this excitement? There are two answers; one is the theme of the show, the other its execution. The theme stresses the need, the history, the purpose of the conservation of America's natural resources. The execution includes the display of some of the most penetrating and beautiful photographs of nature ever made, seven of which are reproduced herewith. Such photographers as Ansel Adams, Edward Wes-

Right, Fern in rain, Ansel Adams.
Below, Dogwood blossoms, Ansel Adams.





Moth on stump, Ansel Adams.



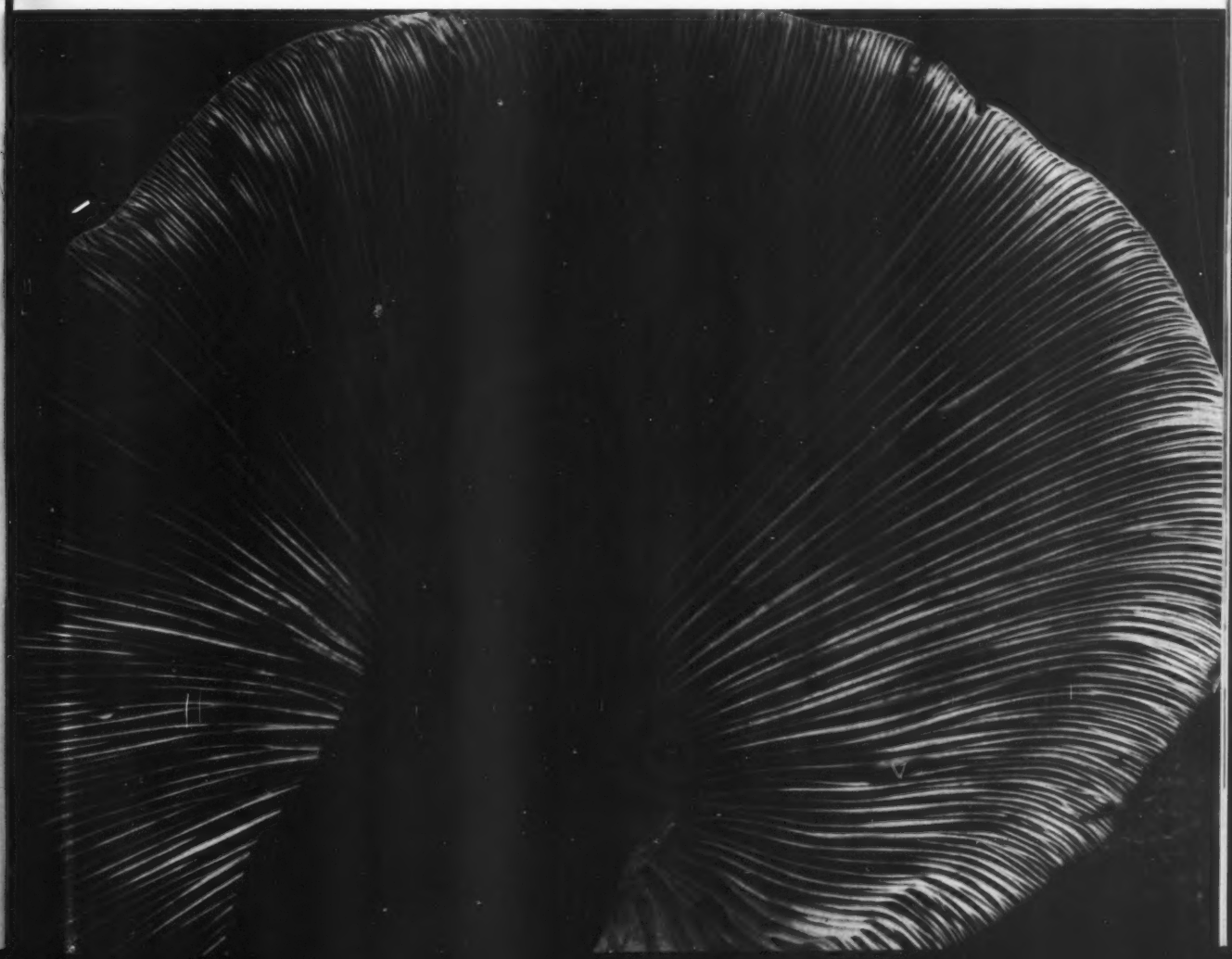
ton, Margaret Bourke-White, Eliot Porter, Arthur Rothstein, Werner Bischof, Henri Cartier-Bresson, Cedric Wright, Barbara Morgan, and others contributed their work. The show also includes 19th century photographs by E. H. Anthony, Alexander Gardner, William H. Jackson, etc.

Only six photographers made their own prints for the exhibition. The rest were done by Ansel Adams with the assistance of Pirkle Jones. And if you want to see what a photographic print *can be,* at its best, don't miss this show. Reproduction by magazine processes can never do justice to the superb qualities of the originals.

The show covers fourteen panels, each seven by four feet. Photographs are mounted, to stand out, some a little further than others, from the panels. For sculptural relief, bits of color were added: butterflies, a mushroom coral, a cluster of crystals; a four thousand year old Egyptian statuette glazed a deep turquoise, a small Fifth Century Greek head of marble (both lent by the M. H. DeYoung Museum); an Audubon print, *The Wild Turkey;* maps and color diagrams.

The result fits well into the original inspiration for the show, a discussion among Ansel Adams, his wife Virginia and Nancy Newhall. They were trying to find a means of bringing *(Continued on page 124)*

Mushroom, Edward Weston.



6 WAYS TO LOOK AT A BABY

BABIES DO NOT really all look alike. You might think so from the majority of baby pictures made and exhibited, but it isn't true. Each baby has a personality, moods and actions which set it apart from others. These can be documented successfully by a photographer who has learned how. MODERN sent magazine photographer Margery Lewis on assignment with two objects in mind: bring back a successful picture series on one baby, then tell how it should be done. Photographer Lewis took three months to complete the assignment, watched the baby grow and change, witnessed every event in its daily life. She used Contax and Nikon 35mm cameras, Super-XX film, a small electronic flash unit at times, and two lenses, a 50mm f/2 and a 35mm f/2.8. Although she shot many more, MODERN picked six outstanding actions or moods to analyze for its readers.—H. K.



1. COMPARISON: Do you always need to show a baby's face? Comparison between the size of an adult and a child can be just as effective from the rear. Contrast the wobbly legs of the baby just learning to stand with its mother or father. Each baby stands in a slightly different manner than the next. Take the photograph as soon as the child learns the trick of staying upright. Later, when he's more accustomed to it, his position will change, become more sure, less photogenic. You don't need a high speed. Here windowlight, f/2.8, 1/25 did nicely.





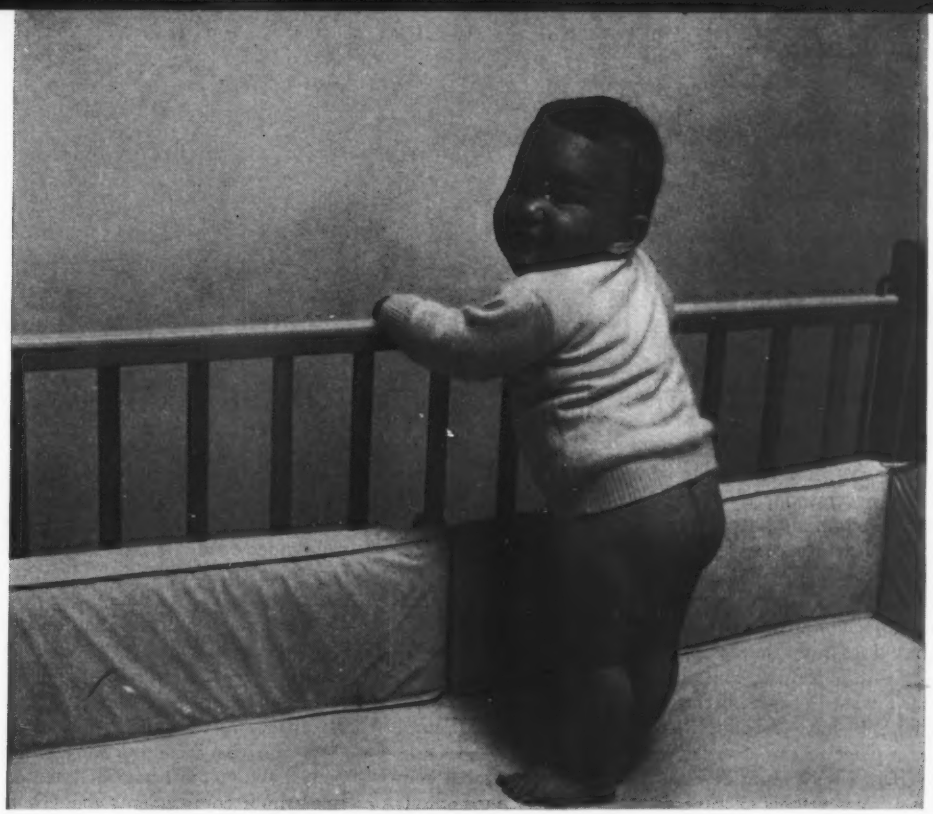
2. MOTION: Two movements lend themselves to sequence or individual photos: rolling over and crawling. Babies are surprisingly fast, hard to anticipate. Bounce electronic flash is ideal when baby is learning to roll, *above.* Place the baby in position to better your chances. If he likes to lie on his back, turn him on his stomach. *Left:* about-to-crawl baby remains still long enough for available light shot at 1/25. Try dark backgrounds. They concentrate interest in child. Stay away from design rugs, quilts, patterns and mazes of toys.

3. PORTRAIT: A baby can show more than a happy face and varied expressions. Some babies are always happy, others are whimsical or serious. Take the time to discover their basic personality. Then they're easier to photograph. You don't need flash or electronic flash for such a portrait. Natural light from a nearby window is ample, but extra bounced flood, here, picked up detail in mother's hair. This pose over one's shoulder is a good solution. The baby feels secure held by mother. At same time, the child can be maneuvered for best lighting and composition without having him crawl away or turn from your camera.



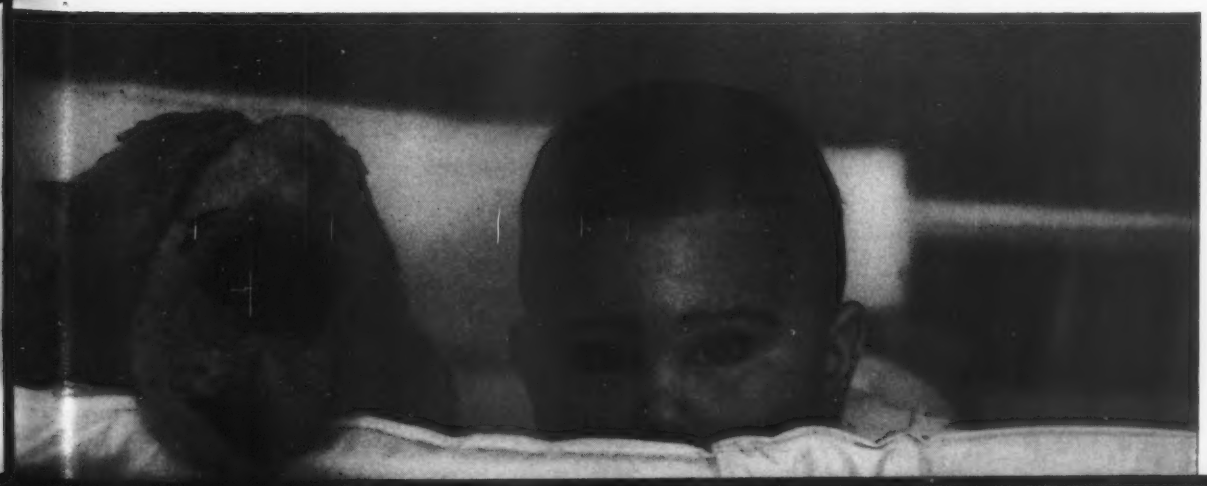


4. DAILY ROUTINE: Washing a baby, weighing, feeding, dressing—follow the baby through a complete day. These are the photographs which may not yield one outstanding picture individually but are essential as a group to your file or album. A baby is not all play, crawl, and toys. Baby means work, diaper change, feed. Show it. Bounce electronic flash will make job easier. Wide-angle lens helps in small, crowded rooms.



5. NEW TRICKS: When a baby first learns to pull himself up, no one is more pleased. He beams for approval with each new trick of growing. Watch for them. Babies will repeat such actions along with the expressions for about two weeks after they first learn them. After that the mood and method often change. Shoot well within the 14-day period. Picture, *above,* was made three days after baby had learned to stand. Natural light and a slow shutter speed of 1/25 to 1/50 sec. will often do for photographs of a baby's new tricks.

6. WATCHING: Babies learn only by watching and listening. They spend most of their time doing just that. Every parent has felt two gimlet eyes staring through his or her back while the parent goes about the house. Babies sometimes remain for hours in their cribs with heads slightly raised, watching. Keep your camera close at hand just for such moments. When the baby is in a watching mood, quiet but interested, you can watch and photograph in return. Natural light was used here. With flash you can stop lens down for more depth of field.

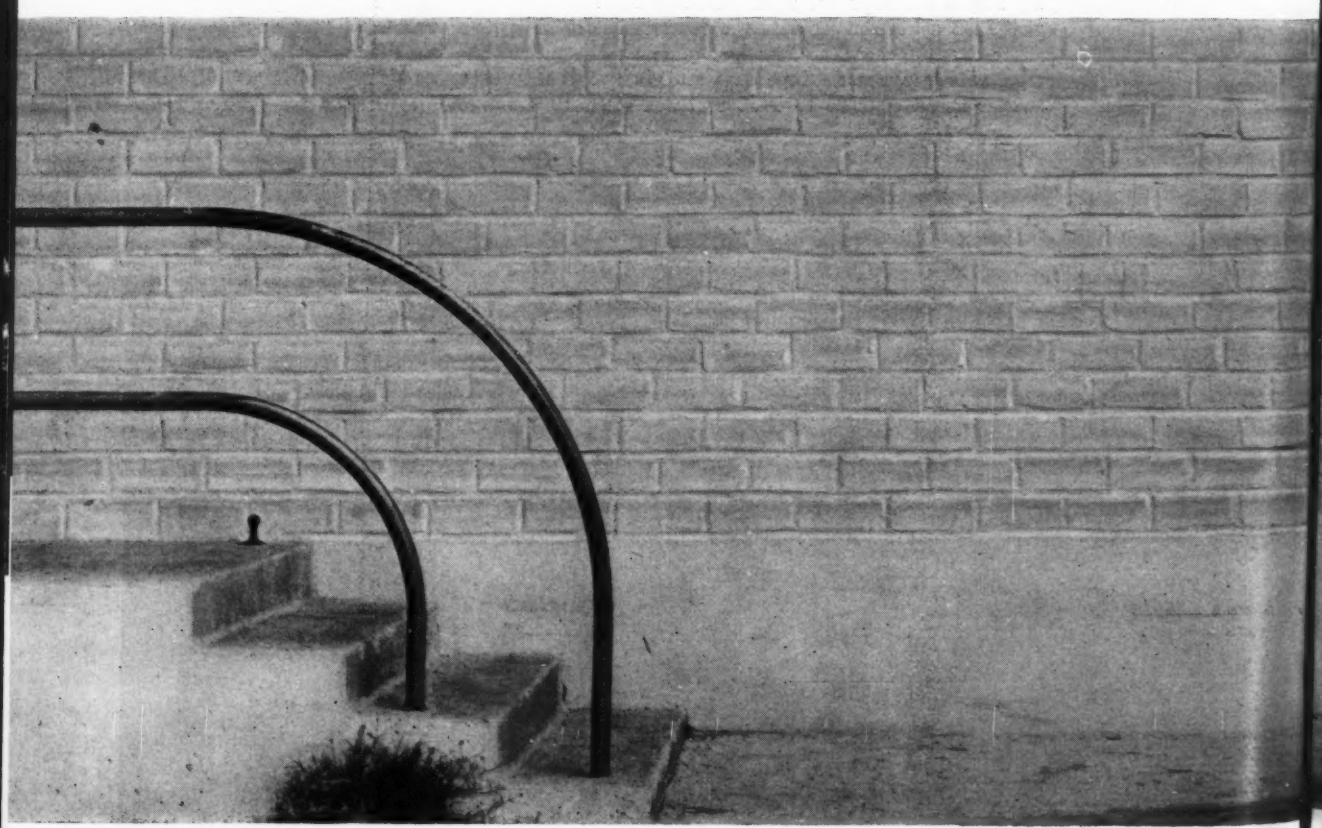


LOOK IN THE CORNER!

James Weymouth's people and patterns are "unexpected" pictures

THE WAYS in which parts of a picture should be combined have produced thunderous arguments since creative arts (including photography) began. For many viewers, a picture is successful only if its essential parts flow along the line of an imaginary "S." A few others, shy even of tiresome S-curve rules, have demanded that a subject be dead in the center. There have been rules that lines must never follow parallel and close to the edge of a picture, and that a good photograph never has "waste" space. Relatively few photographers—or viewers—have thought that a picture's *corners* might be a place to direct visual interest.

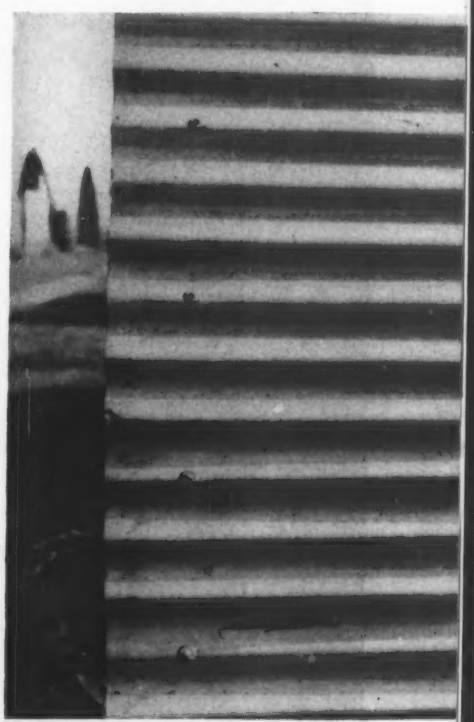
James Weymouth departs from the conventional compositions, yet his pictures are undeniably harmonious, cohesive. Although a boy and steps are separated by a wide expanse of brick wall, *below,* the picture is not "scattered." There is balance—between the left and right sides of the picture, and between the human figure and "design." Weymouth likes the freshness of clean design; yet human interest is never subordinate to it. He purposely combines patterns and people which, he feels, share importance in his pictures. Eyes that look out from a corner (*far right* and *page 96*) are immediate attention-getters—so strong, in fact, that the large area remaining in each picture is necessary to balance each face. The area is neither wasted nor ineffectual. In every picture Weymouth has included some object or strong line which complements the *(Continued on page 122)*





◁"Three Textures and a Guy." Weymouth wanted to show a study in textures as well as to contrast them with the soft vertical strip of background, *right*. Tiny though the out-of-focus "guy" is, he counterpoints crisp foreground details.

"Patsy in the Corner." During a lively game of peek-a-boo around Quonset hut, Patsy popped into view in corner of Weymouth's groundglass and was in "proper relationship with the repetitious wall design. I automatically place subjects in corners or at the edge without much forethought." ▽





◁"Design and a Boy." Steps, railing and bricks of nursery school made a design which was balanced by a small boy. Although "cornering" your subjects should be done as much as possible by careful framing in the viewfinder before making the exposure, judicious cropping can be effective later. Weymouth used a Rolleiflex and Super-XX film for all pictures. Most settings were between f/8 and f/11 at 1/200 second.



"Patsy," *left.* Toy bird and girl were placed for a simple design effect, yet "design" hardly dominates the child! In "Cellar Portrait," *below,* Weymouth used "existing props" to balance reflected face, liked vertical pipe parallel and close to left edge of picture.



△Seaside lovers are often subject (if oblivious) to the scrutiny of passing cameras. By adding a passer-by to the scene, Weymouth didn't simply strengthen composition. He made a joke, and gave a different perspective to the conventional romantic beach picture.

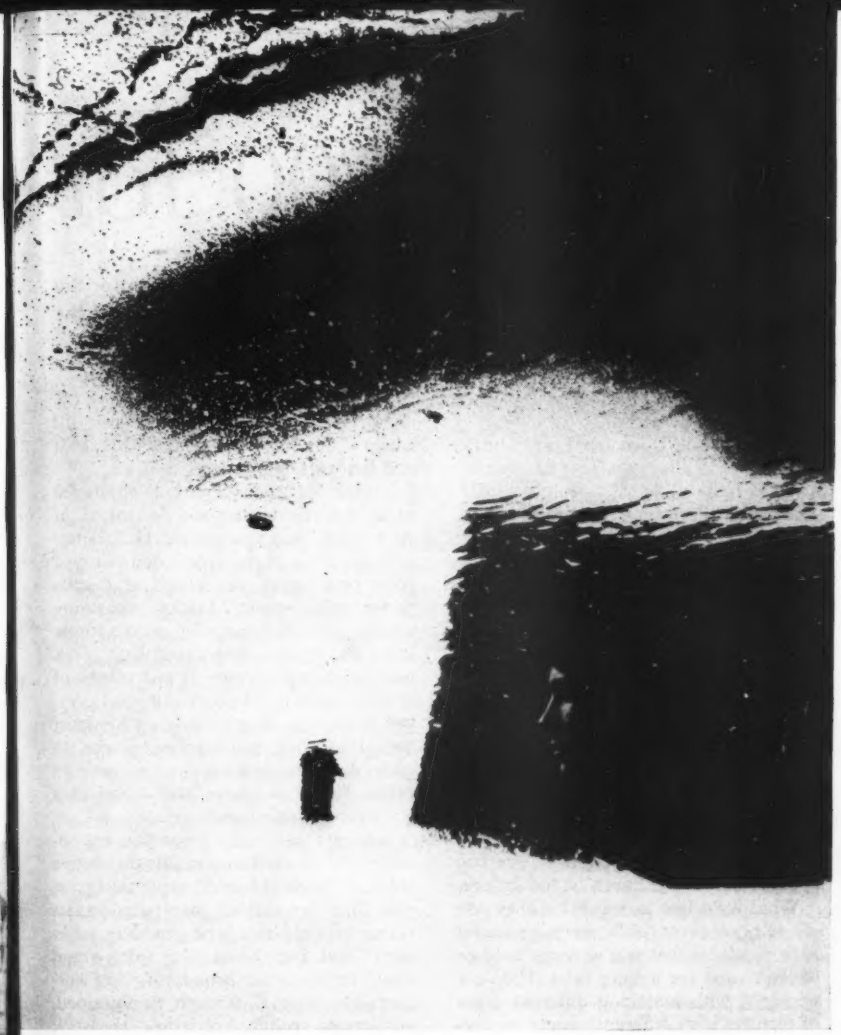


◁A bright spot of light at the far end of a line of pipes seems to send shadow patterns toward the viewer's eye with an almost centrifugal force. Here the focal point of the design—the spot of light—was used off-center in the photograph, while the child, charging through the "tunnel," is slightly blurred. The combination of her running toward the camera, plus the spiraling pipe patterns, gives an odd, fantasy effect.

SANDWICH YOUR NEGATIVES

"SHARPENS UP YOUR VISION," says Al Francekevich about making enlargements from a negative sandwich. "Good training in composition and balance, too." Physically the Francekevich mixture is very simple. Although it consists of two negatives—he always works with two at a time, no more—the resulting prints are full of visual desserts. In choosing the sandwich components, Francekevich selects a negative which contains the main subject. Then he looks for a subordinate negative. For this, he avoids using a very busy scene which might overpower the first negative. Ideally, the subordinate should have a clear area which can function as a plain background for the central figure (see boy, *opp.*). Superimposing the negatives, however, is far less simple than superimposing ham on rye. Francekevich patiently juggles them, in the enlarger, in order to get the most pleasing, imaginative composition. At the same time, he has to keep the main subject (man, *below;* girls and boy, *opp.*) from being blocked by images on the subordinate negative. Often Francekevich will sandwich a regular negative with a film positive, or use a negative which has been partially reversed by receiving additional light during development (*far right, opp.*). Variations in printing time can produce interesting results; Francekevich recommends making test strips every time.—REBECCA BLANCHARD





Francekevich tried different printing times for combination of partially reversed, cool-gazing woman with straight, snow-cooled twigs—but prefers this version with its continuous gray tone in background. He uses most of his negative "sandwiches" full size, corner-to-corner. Sometimes he reverses them, or tilts enlarger. ▽



Grainy, high contrast portion of a puddle △ picture was subordinate negative in this sandwich. Behind boy's head (primary negative), white area (black before development) was relatively clear. Printing time was for the primary negative. Francekevich made enlargements on Varigam, developed two minutes in Dektol.

Another subordinate "negative" was really a ▷ film positive, so that in final print, water, bird and bridge struts are reversed. Although picture is nearly divided into equal thirds, composition is not static. White areas, left and right, contrast with dark center strip and nicely frame girl's happy expression, gull's flight. Here, simplicity is most effective.

◁ In the original picture, girl's hand was resting on a light tree trunk. This, in the print from a sandwich negative, became a dark, continuous tone background which sets off the main subject's face. Although this picture has many more details—brick wall, leaves, windows—than others, the expressions of two figures dominate. One being close up, the other in middle distance, gives feeling of space.



The Kodak BULLETIN

f/3.5 & 1/300 for

—and an emergency brake for ultra-fast Kodak Tri-X Film . . . a rut remover for the new fall season . . . what happens to you when you process your first roll of the new high-speed Kodak Ektachrome Film . . . a television adventure coming up . . . and the speediest way yet to mix processing chemicals in your darkroom

Come here quick, world!

Not long ago, we printed this advertisement on the back covers of your photo magazines, showing a young man who



had just found out what a wonderful film the new Kodak Ektachrome is. Now comes a letter from Mr. Gene Simon of Chicago, who did just what we suggested in the ad. Here's what he says:

"Yes, advertising pays!!

"It pays for you, the manufacturer, and for me, the hobbyist.

"Let me explain. The August issue back page advertised home color processing. Now even though I've processed black-and-white for a couple years now, I have always regarded color as out of the question.

"So I read the ad, mulled over it a couple weeks, finally ran out and purchased some 35mm Ektachrome (ASA 32), shot it, and early this week successfully developed and mounted transparencies.

"I'm still amazed, and of course, thrilled."

That's just what we said would happen. To be exact, we said: "Get a roll. Shoot it. Process it. You've got an exciting moment ahead of you—and you'll quickly discover what the shouting is all about. You'll be doing some shouting of your own."

(The film, if your August magazines aren't handy, is the new-type Kodak Ektachrome Film—available now in 620 and 120 rolls as well as 35mm and 828 miniature. Fast, easy to process, and *good*.)

Rut remover

Fall always marks the beginning of a new darkroom season. When the first cold, wet weather comes, you begin to itch to get started making prints from the best of your summer negatives. (You must, because we do.)

We don't know of any better time than this for you to take a fresh approach in your print making. And the freshest way is with new photographic papers—some you haven't tried before.

What we'd like to suggest is that you get a number of different papers and paper surfaces that you've never used or haven't used for a long time. Then experiment with matching different types of pictures with different papers—a firelight scene on a paper with an Old-Ivory tint and a Suede Matte surface; a marine scene on a good cold-toned paper or one that takes the right shade of blue toning. Not only will it be a lot of fun, you'll learn more about paper and may produce some striking results. Two papers we think you ought to try, if you haven't already, are Kodak Medalist and Kodak Opal Paper.



Kodak Medalist Paper is a wonderful paper to standardize on for most of your work, and you should be familiar with it. It's a paper that's deserving of your best negatives, a rich, full-scale paper with strong blacks, sparkling whites, and a full range of middle tones. It's a flexible-contrast paper that tones well, manipulates well. It has plenty of speed to get a lot of prints out in a hurry, yet gives you time to dodge. Medalist comes in four overlapping grades to give you continuous contrast range from below No. 1 to above No. 4 and in a good range of tints and surfaces.

Kodak Opal Paper gives you an opportunity to do some really distinctive work. A moderate-speed paper that gives you time for careful manipulation, its warm brown-black tone produces striking effects. But the exciting thing about Opal Paper is the broad range of surfaces and tints . . . smooth, fine-grained, silk, tweed, rough, suede and tapestry; in lustre, matte or high lustre on cream-white or old-ivory stock. Beautiful. It comes in one grade only, for normal negatives, and tones very well.

Your Kodak dealer can show you these and other Kodak papers in his sample book. Ask to see them, make your choice, and start off fresh this Fall with new ideas on new papers.

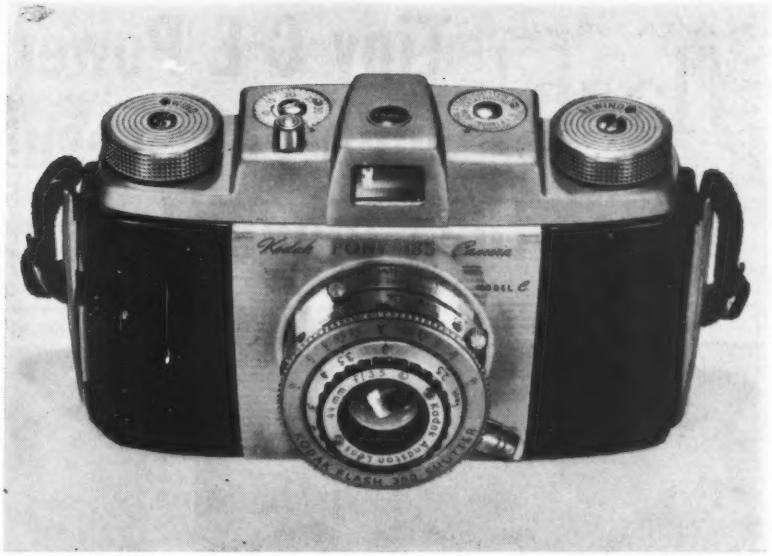
All wet

There was a time when photographers *had* to mix their own chemicals. Some still do and get a lot of satisfaction out of it, too. But most use Kodak Chemical Preparations in powder form, ready to dissolve in water. That's good because these are carefully compounded chemicals based on thoroughly tested formulas . . . you get the same results with every batch.

Some photographers don't even bother mixing powdered chemicals. They use Kodak liquid chemicals which you just dilute with water. Simple as that.

You can get a quart of Kodak Microdol Liquid Developer for $1, and a 16-oz. bottle of Microdol Liquid Replenisher for 75¢. 8 oz. of liquid Kodak

$33.75



Versatol Developer cost 35¢; liquid Kodak Indicator Stop Bath, $1.05 for 16 oz.; Kodak Liquid Hardener, 51¢ for 8 oz.; and Kodak Rapid Liquid Fixer with Hardener, $1.30 for a gallon.

TV adventure

Go ahead and turn the knob on your TV set, but hold on to your hat. This is going to be experimental.

Every top-flight professional movie director has a pet film idea buried deep within his heart. Some day, he tells himself, he's going to *make* that picture . . . put all his skill and experience and enthusiasm into it . . . and show the world what a movie can be.

Kodak has made a deal with the Screen Directors Guild (which includes *every* Academy Award-winning director in Hollywood) to create that kind of opportunity. Top directors will pick their own scripts, cast them, and film them for the new Kodak TV show, "Screen Directors Playhouse."

If you're a movie maker, interested in the fine points of cinema technique and direction, then this should be your opportunity to study movie skill at its best. And even if you're not a movie maker—where could you prospect for fine entertainment with a happier chance for success?

Directors for the first six shows have already been chosen—Leo McCarey, who did "The Awful Truth" and "Going My Way"; John Farrow, of "Wake Island" and "Botany Bay" fame; Frank Borzage, who directed "Seventh Heaven" and "A Farewell to Arms"; George Marshall, known for "The Goldwyn Follies" and "Destry Rides Again"; Stuart Heisler, director of "Beachhead," "Chain Lightning," "Along Came Jones"; and H. C. Potter, guiding genius of "The Time of Your Life," "The Miniver Story," and "Victory Through Air Power."

Plans call for Wednesday evenings, starting early in October. Check your local paper for time and station.

(P.S.—There will be commercials, too, mostly on our simpler cameras. Not for you, maybe; but perhaps it's time your wife or son or daughter had a personal camera. No need to wait for the show; your Kodak dealer can show you a Kodak Duaflex Camera right now.)

Well, why not?

Some folks ask us: "Why doesn't Kodak make a fine miniature camera at an inexpensive price?" "We do," we say, "the Kodak Signet 35 Camera costs only $75." "Sure," they say, "but we want a second camera and are willing to do without the rangefinder and the extra quality of an Ektar lens."

"Then we have just the thing for you," we say, "the Kodak Pony 135 Camera." "Oh, no," they say, "the Pony 135 only has an *f*/4.5 lens and a 1/200 shutter. We want at least a 3.5 lens and a 1/300 shutter." "Look again," we say, "the new Kodak Pony 135, *Model C*, has just that. Here, let us fill you in."

"The Kodak Pony 135, Model C, is new from top to bottom. Most important, it has a faster, shorter focal length lens—a Kodak Anaston Lens, *f*/3.5, 44mm, that focuses to 2½ feet. The shutter is faster too, with speeds up to 1/300 second, and ring setting. The lens barrel is fixed in position ready for action. The knurled film-advance and rewind knobs are smaller and easier to use. The body is a handsome brown with an aluminum-finished finder housing. And the Model C has a carry strap, body release, film-type indicator, depth-of-field scale, tripod socket, automatic metering, exposure counter, no-thread loading."

"Well," they say, "that sounds wonderful, but it must cost at least $60; I might as well get a Signet at $75."

But it doesn't. The Kodak Pony 135, Model C, is only $33.75, and it's at your dealer's now, if he hasn't just sold out. For the photographer who wants a really low-priced fast-lensed camera or a spare miniature for black-and-white work, we think it's a best buy.

Speed limit

Kodak Tri-X Film is so fast we are now selling an emergency brake. It's called the Kodak ND-3 Filter, reduces light transmission by 3 lens stops, and is very handy in bright sunshine when you want to use a large lens opening to "defocus" a background. It's especially useful for movie makers who can't control exposure by juggling shutter speeds but only by varying the lens opening. "ND" means "neutral density"—no color-filtering effect. Prices of the ND-3 are the same as for other Kodak Wratten Filters in standard series sizes.

(For the record, Tri-X now comes in 120, 620, 127, 828, 35mm magazines 36 and 20, and three film-pack sizes. Also 16mm reversal and 16mm negative—neither processed by Kodak.)

▶ For a while, your Kodak dealer will have Kodachrome Film two ways, two prices. One, with processing by Kodak included in the price. The other, *without* processing included—you return the film to your dealer for processing. Same film in both cases—only difference is in the *purchase* price—which is lower, of course, when processing is *not* included.

Prices include Federal Tax and are subject to change without notice.

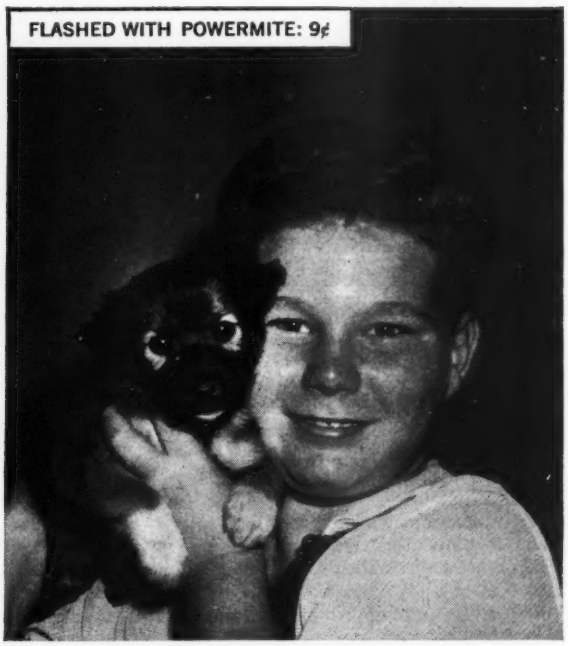
Kodak

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

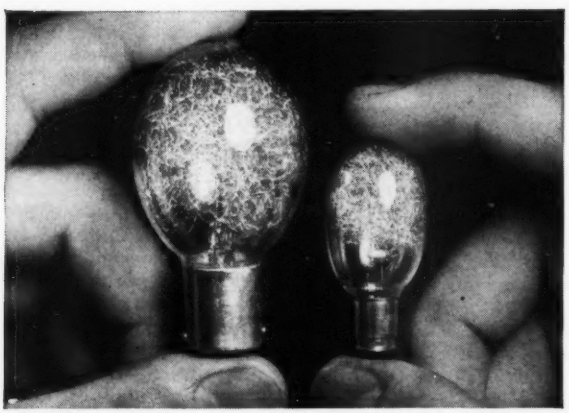
flash! Tiny G-E PowerMite M2 flash bulb gets results as good or better than bigger bulbs, costs 3¢ less



This photo, taken with a bigger bulb, is good. But flash cost was 12¢. Flash cost of shot at right, taken with PowerMite M2, was only 9¢. PowerMites are ideal for indoor and outdoor photos at 15 feet or less.



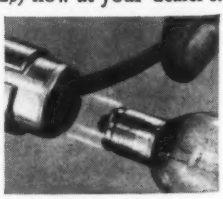
This photo, taken with G-E PowerMite M2 bulb, is as good or *better* than shot at left. And flash cost was 3¢ less. On closeups, PowerMite's powerful but softer flash prevents hot spots, makes details more distinct.



WORLD'S TINIEST FLASH BULB—G-E PowerMite (right, above) is so tiny, 24 bulbs fit pocket or purse. You can keep them handy by the dozens for shots you might otherwise miss. General Electric's thinner filament and supersensitive primer make PowerMites *sure-fire*, every shot.

flash! **ONLY 1/4 SIZE OF "MIDGET" BULBS, WILL FIT ANY CAMERA**

General Electric's new PowerMite M2 flash bulb is the lowest-cost, handiest and easiest to use bulb you can buy. At 9¢* it saves you 3¢ a shot, gives you 25% *more* flash photos for your money. New ring-type base plugs in, pops out without twisting (photo at right), lets you change bulbs faster so you won't miss shots. Many cameras come equipped for the G-E PowerMite M2. Others use low-cost adapter (about 22¢) now at your dealer's.



And PowerMite *works*. Amateurs, advanced amateurs, professional and press photographers report excellent results. PowerMites are *sure-fire*, indoors and out, great for color closeups, too. Try a pack today, and shoot *better* for *less* with G-E PowerMite M2—the tiny bulb with the giant flash.

*Suggested retail price.

ONLY 9¢ EACH
IN POCKET-SIZE PACK OF 12, NOW AT YOUR DEALER'S



Progress Is Our Most Important Product

GENERAL ELECTRIC

Dr. Cinema says:

Try a wide-angle lens on your projector for big screen kicks in tight quarters

Are you getting tired of looking at movies about the size of postage stamps just because your living room is too small for the long projection throw you need to fill your screen? Well, there's a tailor-made remedy waiting for you.

Unless you have been using one of those miniature screens, the one you now have is probably big enough. A 30 x 40 inch screen is acceptable.

The next item to consider is your projection lens. A 2-inch lens is standard on 16mm movie projectors, and modern 8mm projectors come with 1-inch lenses. Under ideal projection conditions, they would be fine. What is the perfect setup? Well, it's where the audience is about half way between screen and projector, with enough space to get that long throw. In most living rooms that would mean projecting from out in the street.

But you can increase picture area approximately 50 percent right in the room you now use for film showings. Here's how to do it. Just substitute a 1½-inch lens on your 16mm, or a ¾-inch on your 8mm projector. The lenses mentioned are not extreme wide angle and the over-all sharpness is just fine for most purposes.

More projection light

Of course, your picture may look dimmer with the wide-angle projection lens. Actually, light on the screen is somewhere near what it would be if you were able to project over the ideal distance. But still, you aren't happy about it. The solution is simply to use a 750-watt bulb instead of the 500 watt, or a 1000-watt bulb for the 750, depending on what is currently in your projector.

That takes care of the projection end of things neatly. So let's talk about the taking end of movie making. You can project a big screen picture in your living room. So why not make some changes in your filming technique that can add a lot to your pictures—possibly even give you a new visual experience.

Sometimes your old standby, that 25mm taking lens on your 16mm camera or the ½-inch on the 8mm, just won't do the job. You need the wide-angle lens which permits you and your camera and bar light to get in closer to the subject. No more furniture moving or gymnastics so often involved in indoor movie making. Often enough, with a normal taking lens, you have to step back so far that bar-light illumination fails to cover the background sufficiently. But, with a wide-angle lens, you and the bar light are right there with plenty of illumination.

There's another thing to remember about wide-angle lenses. They have a greater zone of sharpness at small openings than a normal lens. This makes it possible to work with one distance setting almost through an entire shooting session.

A wide-angle lens also tends to exaggerate perspective, increasing the illusion of three dimensions. Near objects look closer and far objects even more remote when the film is projected on your screen.

These are two reasons why television newsmen consider the wide-angle lens one of the most important pieces of equipment in their bag.

Add a medium telephoto

You may have a telephoto or long focal lens right now, either a 3-inch for 8mm or a 4- or 6-inch for 16mm. Don't think you need to chuck your big telephoto lens away. You can do a great job on extremely long-distance sports, nature, and similar shots. The drawback to the big berthas is that they tend to be a bit bulky; sometimes they interfere with the operation of other lenses on the turret. A medium telephoto, on the other hand, balances the short focal length of your wide-angle lens and rides compactly on the camera. For 8mm, you might try either a 1½ or 2-inch lens; for the 16mm, the 2-inch f/1.4 is a good bet.

But why a medium focal-length telephoto? You're restricted to bringing really distant things near with the more powerful telephoto lenses. With the medium unit you can focus down to get big screen images of things that are only a short distance away.

You are seated about 20 feet from the platform at a football rally. You've shot the scene with your wide angle, closed in with your normal lens, and you need that clincher for impact. But you're confined to your seat. The medium telephoto is flipped into place. You get one shot of the cheerleader. Focusing down, you get a closeup of someone a few rows away.

When you project the film, the cheerleader will be calling for the steamroller cheer right in your living room, and that someone a few rows away reacts bigger than life.

Use discretion

You can make your movies vital by using wide-angle and telephoto lenses coupled to wide-angle projection lenses. At the same time, you should remember that the idea is not to leave your audience feeling like they had just gotten off a merry-go-round. Use forethought in shooting and editing. Remember, the aim of the wide-angle projection lens is just to get a bigger screen image. Use the wide-angle and telephoto taking lenses where they add meaning to your movies. Don't go in for wide vistas or closeups just because you have the lenses. The normal lens still has plenty of uses.

Vistascope

Until now we have been talking about big screen projection—where the screen size is in 3:4 ration. But what about wide screen movies with their 1:2 ratio? Can the amateur work with them? The May, 1955, issue of MODERN carried a pretty complete story on Vistascope, one of the several anamorphic systems available, giving 1:2 instead of 3:4 ratio screen images.

With Vistascope, the slip-on unit is used on your normal movie lens to take the picture. The unit is then transferred to the projector to show the film. The Vistascope lens squeezes about 50 percent more horizontal area into the picture when used on the camera. In effect, it serves to stretch the picture when used in projection. Vistascope, incidentally, has nothing to do with wide-angle lens systems. It is available in 8mm and 16mm sizes. And your screen, if it is the window shade type, can be let down to the proper 1:2 format.

For the movie maker with the problem of projecting in limited space, Vistascope presents a dilemma.

Vistascope movies shot on 8mm film must be projected a minimum of 8 feet. For 16mm, the distance is 12 feet.

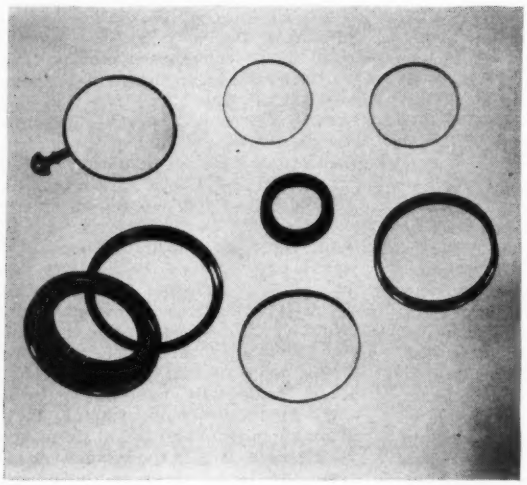
At 11 feet, 8mm Vistascope on the 1-inch projector lens throws a small, 16 x 32-inch image. With 16mm projection, the picture is only 30 x 60 inches at 18 feet. Thus, anamorphic lenses, while contributing a tremendous amount to movie making, are not the answer for the man who works in tight quarters.

What is the answer? Wide-angle projection and taking lenses, along with the medium telephoto lens, until the day you have the room to go wide screen.—THE END

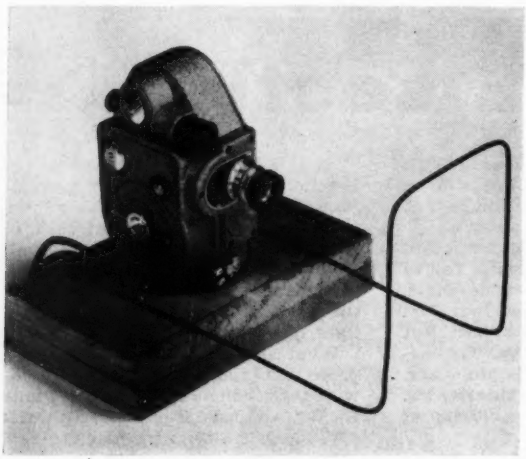
Peter Leavens, cinematographer, is this month's guest Dr. Cinema.

BY BILL MESSNER

WIDEN YOUR SCOPE BY CLOSING IN WITH SUPPLEMENTARY LENSES



Supplementary lenses, above, come in several sizes, mounted and unmounted. Some have slip-on mounts. The wire frame, *below*, is bent from a coat hanger and can substitute for a titler and rackover (*see text*). Frame size depends on supplementary lens.



WHETHER YOU call them supplementary, portrait, or copying lenses, those round, flat-looking pieces of glass can do a powerful job for you when you need a movie haymaker. You can get close enough to make a bug look like something out of the stone age. That's an exaggeration of course, but supplementary lenses can give your films that real stopper if used correctly.

And they can do lots more. Supplementary lenses can make filming tricky movie titles almost easy; and, with them, nature photography suddenly assumes breath-taking beauty.

Supplementary lenses go right over your regular movie lens. You either slip them into the filter slot in your lens shade or fit them into a filter holder which threads into the lens barrel.

There are a few things you should know about supplementary lenses:

1. The easiest way to use supplementary lenses is to set the normal lens on your camera at infinity.

2. Supplementary lenses come in a variety of powers or strengths. With your regular lens at infinity, these strengths arbitrarily determine the distance between the supplementary lens and the subject for sharp focus.

3. Every supplementary lens is rated in diopters. A one-diopter lens (+1) focuses an image 40 inches from the lens. A two-diopter lens focuses an image 20 inches from the lens. Dividing the diopter of the lens into 40 always gives you the proper lens-to-subject distance when the normal lens is set at infinity.

How about the area to be covered? Well, each supplementary lens covers a specific area. The table on *opp. page* offers several supplementary lenses, the distance they focus at with the lens set at infinity, and the area covered. The +1, +2, and +3 supplementary lenses can be had at your photographic supply dealer. Others may be purchased from opticians or optical supply houses.

I chose supplementary lenses to get an extreme close-up of an eye in a film called *Dark Interlude*. A girl is about to lose her sight because of an accident. The extreme closeup of the eye during examination by a doctor carries a force that might not otherwise have been possible. It says *this is an eye,* *(Continued on page 126)*







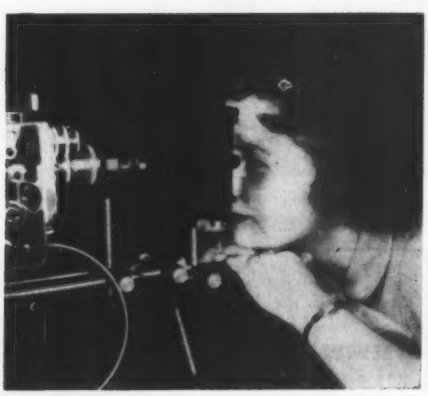
How the Eye Closeup Figured in the making of Dark Interlude

The doctor, in the first shot, examines the eye. The camera moves in on the girl's face in the second shot, and finally the eye itself occupies the entire screen. The picture, *directly below*, shows the setup used to make the eye shot. Lighting was kept dim until actual filming to prevent discomfort to the subject. To prevent unwanted shadows, frame on titler was removed after eye had been aligned with lens.

Supplementary Lens Chart

Diopter	Distance in inches	Area in Inches
1	40	16 x12
1¼	30	12 x 9
2	20	8 x 6
4	10	4 x 3
5	8	2⅛x 2⅜
8	5	2 x 1½
10	4	1⅝x 1 3/16
13	3⅓	1¼x ⅞

Supplementary lenses can be obtained in ¼ diopter progressions.





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THE ALL NEW

"AURICON PRO-600"

for 16mm Optical Sound-On-Film

- Self-blimped for completely quiet studio operation. Your sound-recording microphone never picks up "Pro-600" Camera noise!
- 600 ft. film Magazines, for 16 minutes of continuous "Talking-Picture" filming.
- Synchronous Motor Drive for "Single-System" or "Double-System" Recording.
- $1,165.00 list...for "Auricon Pro-600" Model CM-75 "Double-System" professional picture-camera with built-in features. Also available at added cost is "Single-System" equipment for Optical Sound-Track-On-Film, also View-Finders, 3-Lens Turret, Critical Ground-Glass Focusing, Tele-Finders, etc....
- Sold with 30 day money-back guarantee, you must be satisfied!



Write for free illustrated "Auricon Pro-600" literature.

Auricon Hollywood

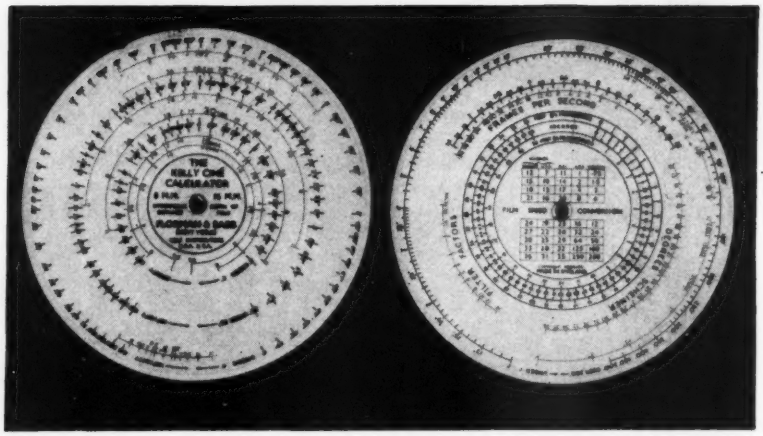
Auricon

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6918 Romaine Street, Hollywood 38, Calif.

MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931



Both sides of the Kelly Cine Calculator give fast answers to many filming problems.

Movie Problems? A Kelly Calculator is the Answer

Are you one of those movie makers who travel around with little bits of paper, booklets, and other such items containing technical data stuffed in your pockets? And then, when you need specific information, you can never find it? Well, take a tip from the pros and latch on to a pocket-size Kelly Cine Calculator.

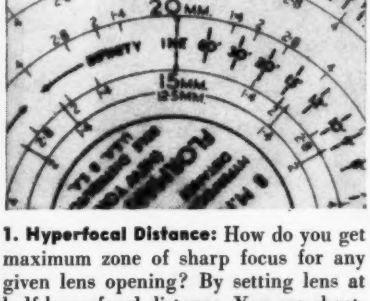
This simply operated, plastic, circular slide rule for 8mm and 16mm cameras will make your movie making a lot easier and cut down on a lot of your technically bad footage. These are some of the things it will fill you in on:

1. Hyperfocal distance
2. Depth of field
3. Film speed conversion
4. Footage per second
5. Change in Degrees Scheiner to aperture
6. Relation of frames per second to aperture
7. Filter factor compensation
8. Field of view

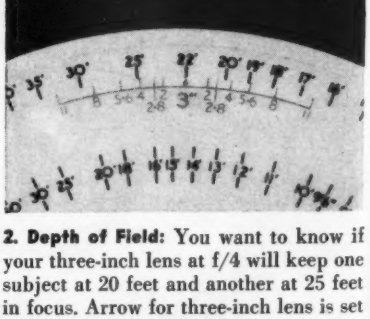
The calculator, designed by two British cameramen, W. B. Polland and Skeets Kelly, covers seven focal lengths: 12mm, 15mm, 20mm, 25mm, 1½ inch, 2 inch, and 3 inch.

Values apply automatically to 8mm and 16mm, except the footage per second calculation. The footage per second value is halved when you're working with 8mm movie equipment.

The Kelly Cine Calculator lists for $3.95 and is distributed by Florman & Babb, New York City.



1. Hyperfocal Distance: How do you get maximum zone of sharp focus for any given lens opening? By setting lens at half hyperfocal distance. You are shooting at f/2 with a 15mm lens. Arrow for 15mm lens is set at infinity. Scale tells you hyperfocal distance is 14½ feet. Everything from 7¼ feet to infinity will be in acceptable focus.



2. Depth of Field: You want to know if your three-inch lens at f/4 will keep one subject at 20 feet and another at 25 feet in focus. Arrow for three-inch lens is set at 22 feet on depth of field scale. At f/4, everything from 19¾ feet to 25 feet is in focus. Set the lens at 22 feet and you can do it. Don't confuse depth of field with hyperfocal distance. (*Cont. on page 110*)



for your "once-in-a-lifetime" pictures...

MALLORY PHOTOFLASH CARTRIDGES

preserve priceless moments with clear, sure shots!

BE SURE you are ready for those priceless picture opportunities that just can't be duplicated! Be *sure* the picture that can't be taken again is recorded in bright, clear, sharp perfection. That requires *perfect* synchronization of shutter and flash.

Ordinary batteries become gradually weaker as time passes, cause "lazy" flashes. And a delayed flash can only result in a light, "thin" negative—a dark, clouded, spoiled picture.

Now—*it's a snap to be sure!* The Mallory B-C Flash Cartridge has a practically constant power output through its amazingly long life. For two full years, in normal use, you can expect thousands of sure-fire flashes—perfectly timed for perfect pictures!

So, if you want to save bulbs and film—and enjoy new "picture insurance" in the bargain—ask your camera dealer for the Mallory Mercury B-C Cartridge that fits *your* flash gun.



Two full years of sure-fire flashes in regular service!

P.R. MALLORY & CO. Inc.

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For as little as $49.95, you

can give a gift bearing the famous name of

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and extend your Christmas wishes forever!

THE WILSHIRE, easiest to use of all 8mm movie cameras! Set exclusive Sun Dial, sight through giant viewfinder and shoot. Low $49.95 includes fast, wide-angle lens.



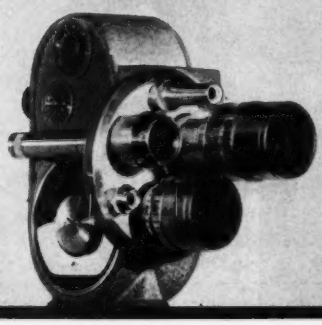
NEW DELUXE SERIES-8 CARRYING CASE FREE WITH 8mm CAMERA OUTFIT. Everything for making movies indoors and out: Sun Dial camera and sheath case, telephoto attachment and filter holder in leather kit, twin light bar with lamps. With Wilshire camera, $89.85; with Monterey, $99.85. With either outfit, you get this top quality, laminated, scratch-proof case at no extra charge.



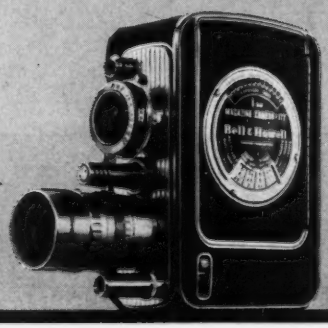
"... and they make wonderful gifts to give yourselves!"



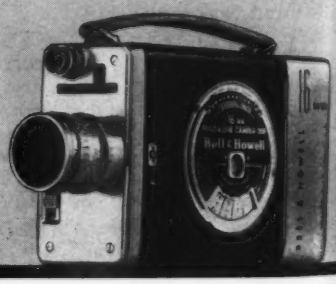
THE TRI-LENS, most versatile 8mm roll camera! Three-lens turret with matching viewfinders. 5 speeds. Compact for easy handling and fast action. With f/2.5 Comat lens, $129.95.



THE EXPLORER, fast-action movie maker! Instant loading. Only two-lens 8mm magazine camera in which viewfinder is always in position with lens. Built-in exposure guide. With f/2.5 Comat lens, $169.95.



THE AUTO LOAD, master of 16mm magazine cameras! Loads in 3 seconds. Lenses interchange. Positive viewfinder—you get exactly what you see. With f/2.5 Comat lens, $174.95.



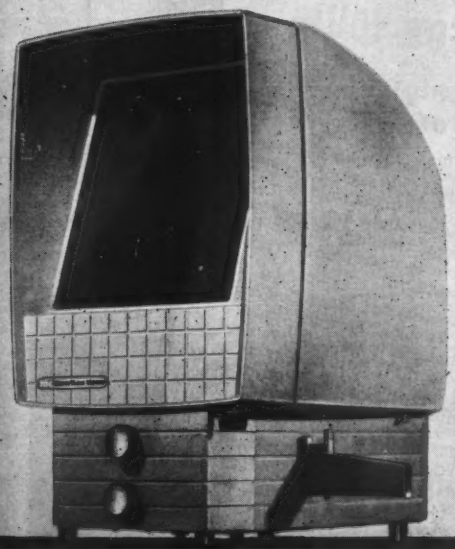
TDC STEREO COLORIST, three-dimension precision priced for giving! Built-in "deep focus" allows beginners to take perfect pictures without complex settings. All-metal construction. A real holiday buy at only $84.50. Presentation Set (camera, viewer, flash unit, leather case), $124.50.



TDC STEREO VIVID, world's most automatic stereo camera! Simply select shutter speed, set automatic dial, "squeeze trigger." Coupled single-window rangefinder and viewfinder. $149.50. Presentation Set contains camera, viewer, flash unit, leather case, and pair of filters for $198.



TDC STEREO TABLE VIEWER, new idea for group enjoyment of stereo slides! To magnify breath-taking reality of stereo in color, twin 200-watt lamps project slides on big 8" x 9" black glass. Powerful blower cools viewer and slides. $119.50.



TDC DELUXE MODEL D, 300-watt projector leader! Wind Tunnel Cooling ends focus adjustment between slides. High-speed air travel through cooling channel prevents "popping" of slides. In self-contained Airflow case, $74.75.



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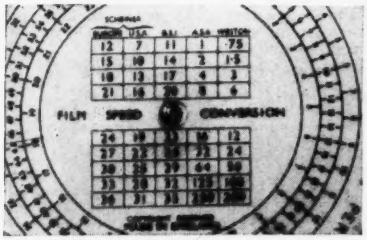
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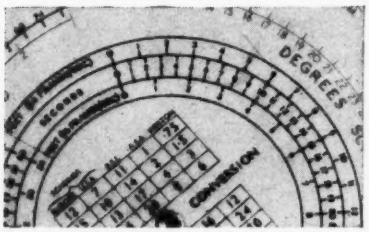
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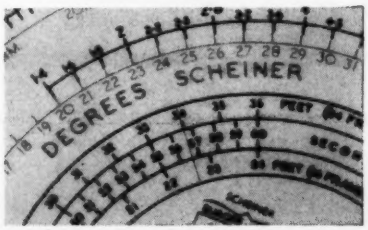
(*Continued from page 106*)



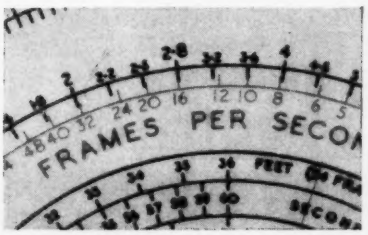
3. Film Speed Conversion: The table gives the equivalent film speed ratings for five different systems, from 1 to 250 ASA. Useful when working with foreign exposure meters not using U. S. Systems.



4. Footage per Second: You know your film wind is 9½ feet. The scene you want will take about 15 seconds. Set cursor line on 15 seconds. You find you need only nine feet at 24 frames per second to cover scene. Value shown is halved to get reading for 8mm cameras.

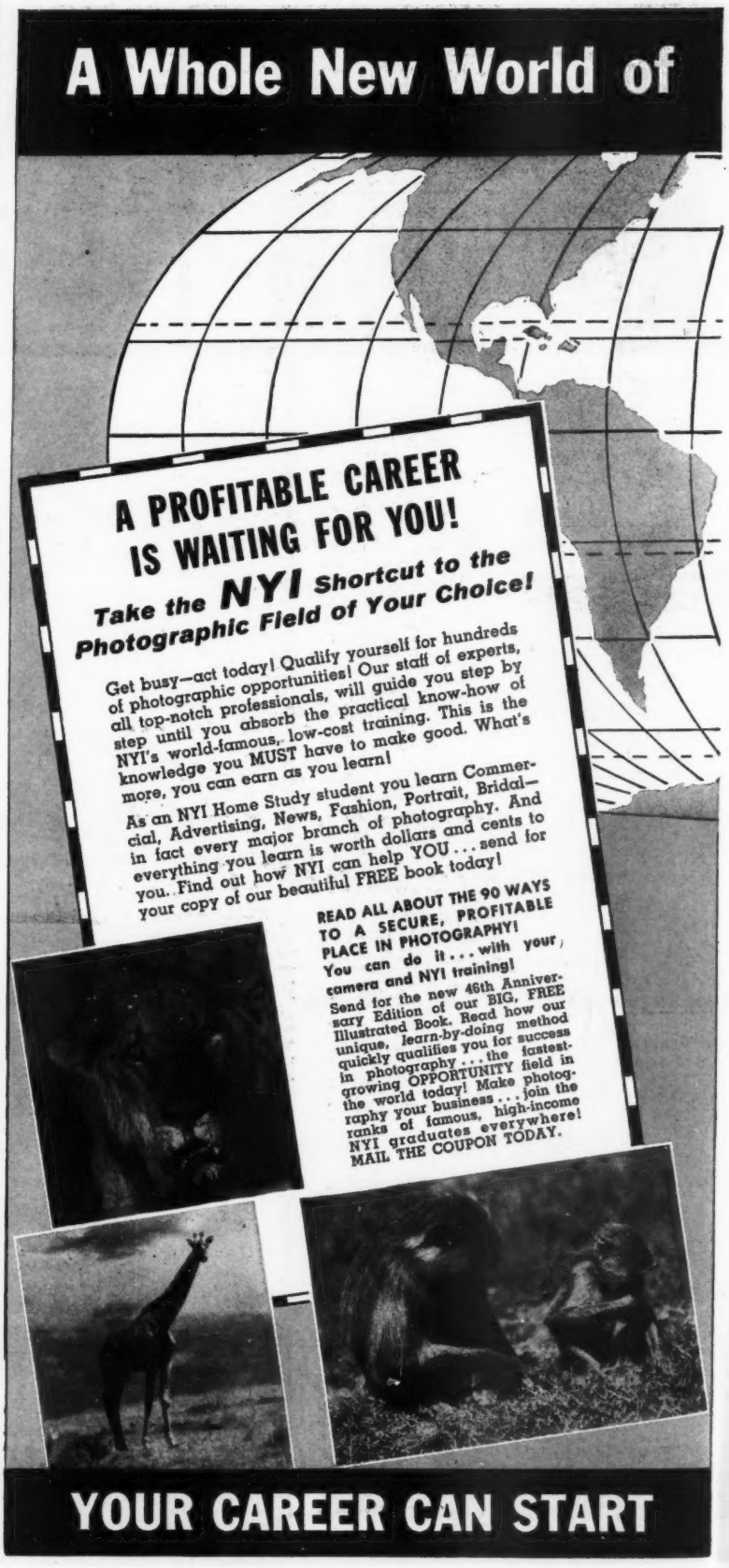


5. Degrees Scheiner to Aperture: Many laboratories prefer Degrees Scheiner to any other system when calculating change in amount of light from one opening to another. Helps when developing procedures are altered.



6. Frames per Second and Aperture: You are shooting at 16 frames per second at f/2.8 and want to know the correct aperture at 8 frames per second. Set 16 frames per second at f/2.8. Reading the dial, you find you must close down to f/4 for eight frames.

(*Continued on page 112*)



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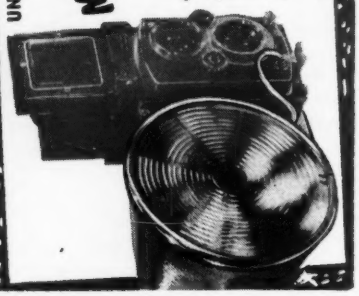
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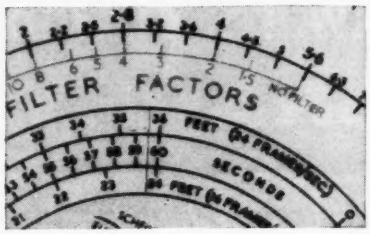


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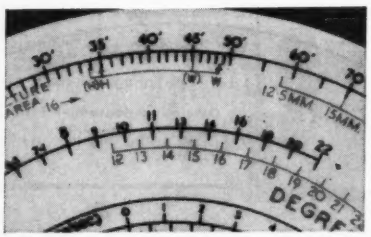
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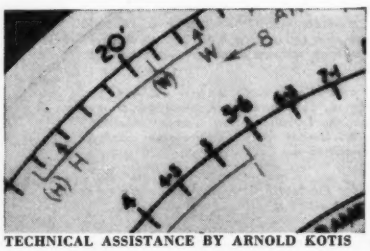
(*Continued from page 110*)



7. Filter Factor to Aperture: You've been shooting at f/5.6. You decide to try a green filter with a factor of 4. The no-filter line is set at f/5.6. Reading on four, you find that the opening should be f/2.8 to compensate for the filter.



8. Field of View for 16mm Camera: You are filming with a 15mm focal length lens at 70 feet. You want to know the area it is covering. Seventy feet and the 15mm lens are lined up. Field of view is 35 feet high and 48¼ feet wide, reading the 16mm scale.

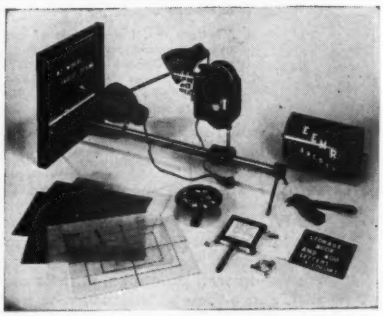


TECHNICAL ASSISTANCE BY ARNOLD KOTIS

9. Field of View for 8mm Camera: Calculations for 8mm and 16mm cameras are made on the same scale. However, reading for 8mm is on the left of the 16mm reading.—THE END.




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4. Contest will be judged by a board of experts from leading photographic publications on the basis of composition, interest and quality. In case of tie, duplicate prizes will be awarded. Winning prints become the property of the Clayton Chemical and Packaging Co. Entries will be returned if a self addressed stamped envelope is enclosed. Clayton Chemical and Packaging Company cannot assume responsibility for the safe return of these entries.
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   Next 5 prizes—$150.00 in cash plus $50.00 to Camera Club designated by winner.
   Next 5 prizes—$75.00 in cash plus $25.00 to Camera Club designated by winner.
6. This contest closes February 1, 1956. All entries must be post marked on or before that date. Winner to be announced by March 1, 1956.
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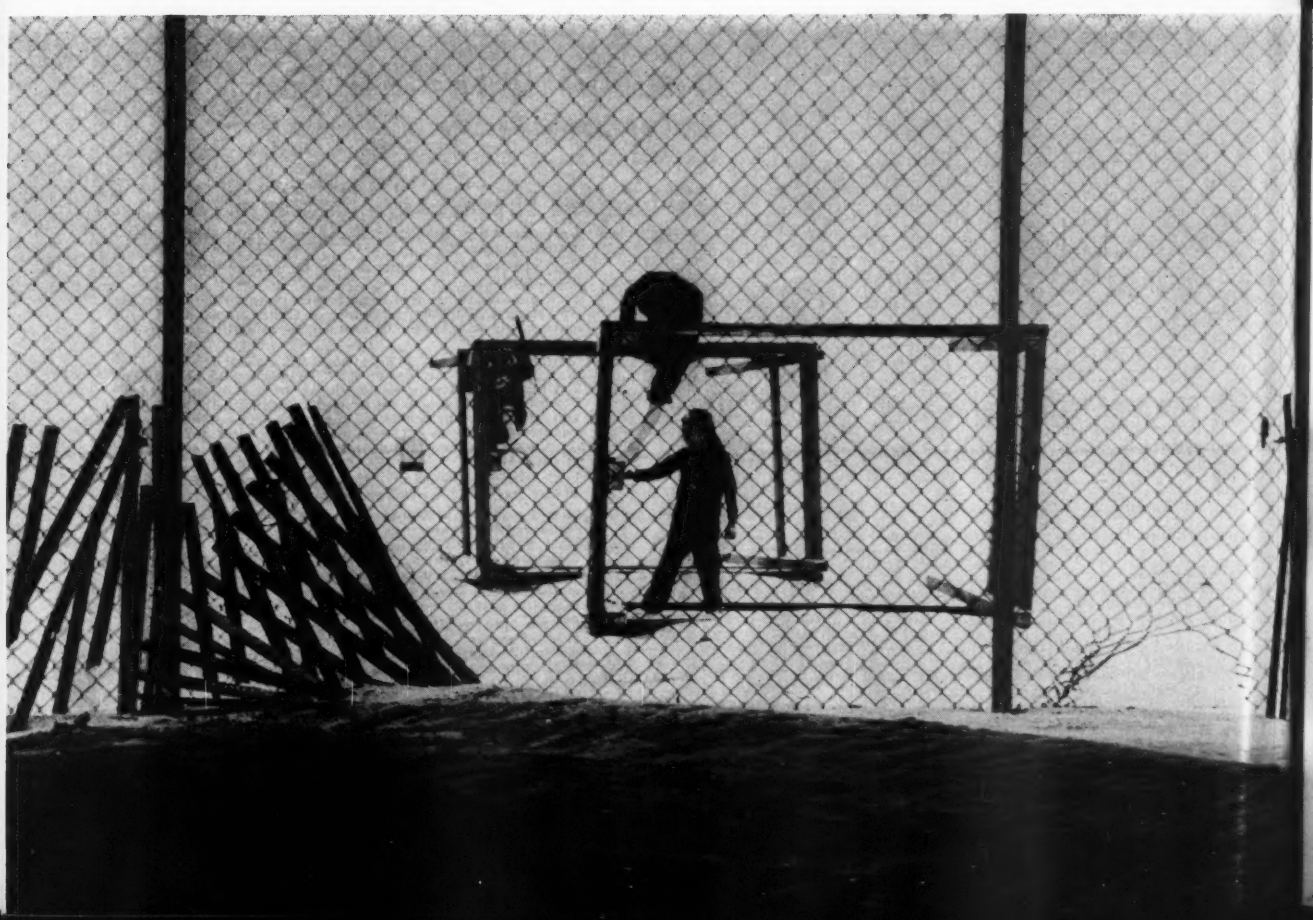
"I TRIED IT MYSELF"



THIRD PRIZE $10. Galloping circus horses were stopped in available light by Alfred Englaender, Dusseldorf, Germany. He used a Robot, gave exposure of f/1.4, 1/250 second.

DON'T BE FOREGROUND-SHY! The foreground is an important part of most middle-distance pictures. The good foreground, like the good background, should help set-off, rather than overwhelm, the main subject. Sometimes foreground objects can add a texture pattern to your pictures. Try shooting through a window screen or a fence (*below*). But be sure that it's easy to see through textures like this. They should be simple, so that the center of interest won't be obscured.

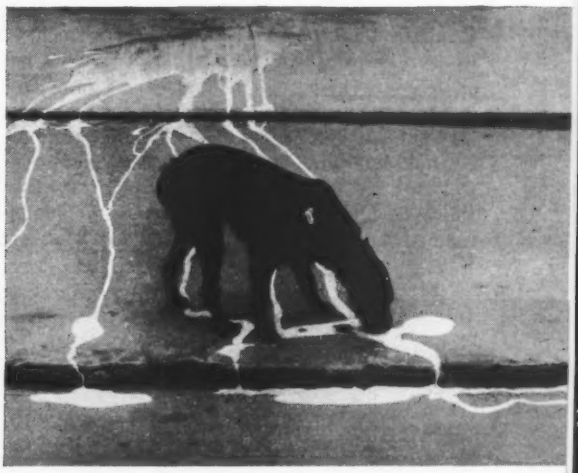
"I Tried it Myself" is a monthly contest for black-and-white prints. You may enter any number, but they must be 4 x 5 or larger. Your name, address and all technical data must appear on the back of each picture. Enclose a *stamped (first-class postage) self-addressed envelope* if you want us to return prints we can't use. All entries are considered for use elsewhere in the magazine. Send them to the Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60, New York, N. Y.



MODERN PHOTOGRAPHY'S
MONTHLY CONTEST
FIRST PRIZE $25
SECOND PRIZE $15
THIRD PRIZES $10



SECOND PRIZE $15. Many children get used to flood lights quickly. Charles Gillen, Elizabeth, N. J., used a No. 2 flood to fill in windowlight. Leica, f/5.6 and 1/30 sec.



THIRD PRIZE $10. Spilt milk meant a picture for Theo Scheerer, of Germany. Leica IIIa, f/6.3, 1/200 second, Agfa-Superpan film.



◁ **$25 FIRST PRIZE.** Casual frames within a frame give depth to scene of pirate-playing children. Eugene Tulchin, Brooklyn, N. Y., liked point of view, as well as texture added by fence. Leica, f/8, 1/200.

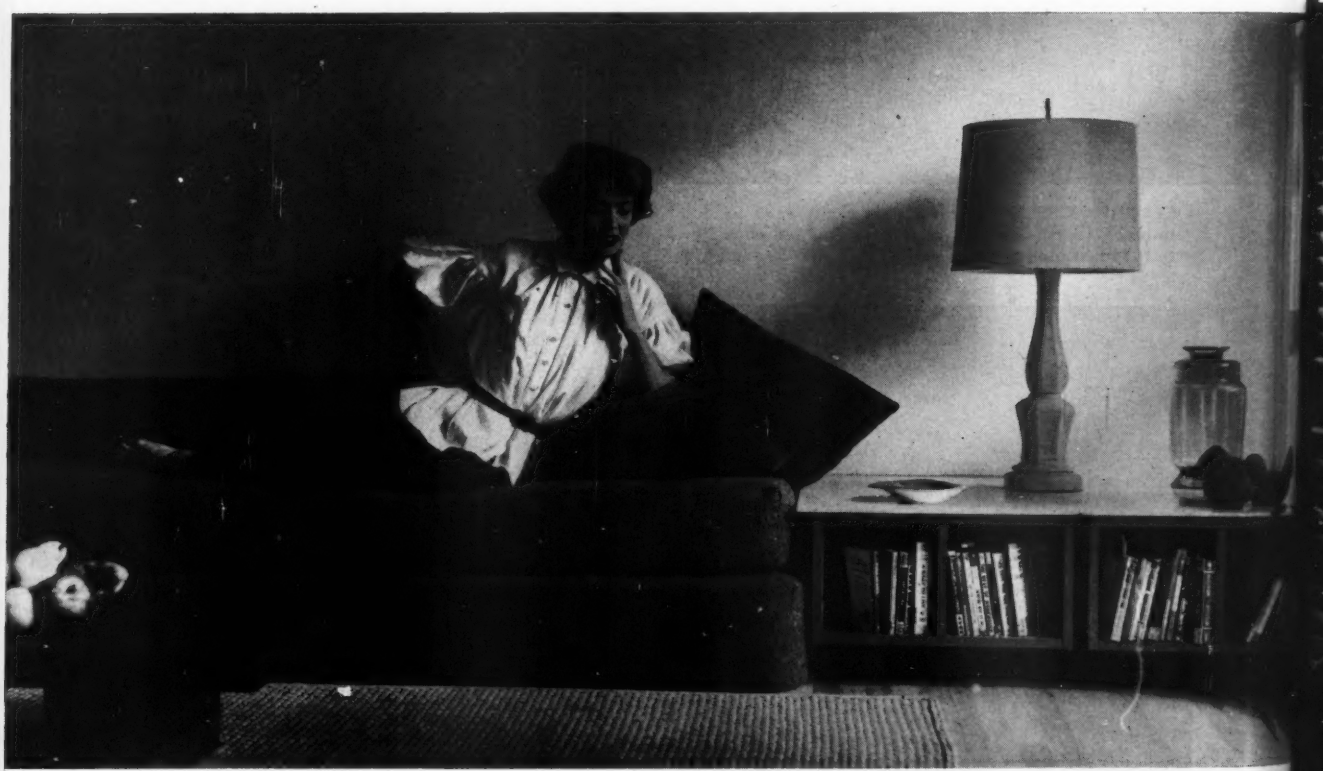
△ **THIRD PRIZE $10.** Crop for the subject, not for an arbitrary picture shape. Tom Paley, Flushing, N. Y., found this pose a natural for long, thin picture. Rolleicord camera. Exposure: f/3.5 and 1/50 sec.

TRY CANDID GLAMOUR

In the Familiar Surroundings of Your Own Home. By Fred Lyon

THE MAN about the house who photographs his wife, sister or current girl friend is at a psychological disadvantage. He may hope to catch an aura of glamour, but this is difficult when he knows the "model" all too well. When he does ask her to pose, and drags out the paraphernalia of lights and seamless paper, she usually freezes into stiff self-consciousness. However, since very few women are professional models, a familiar room, uncluttered by elaborate photographic equipment, makes an ideal setting for charming, informal pictures in natural light. Women's faces tend to photograph best in soft light. Around the home, you may be able to use diffused windowlight (*below*), or "bounced" sunshine (*top, opp.*), which are ideal for candid pictures. With "bounced" sun, light strikes the wall and is reflected back onto your model. Try it whenever you want a brilliant backlight.

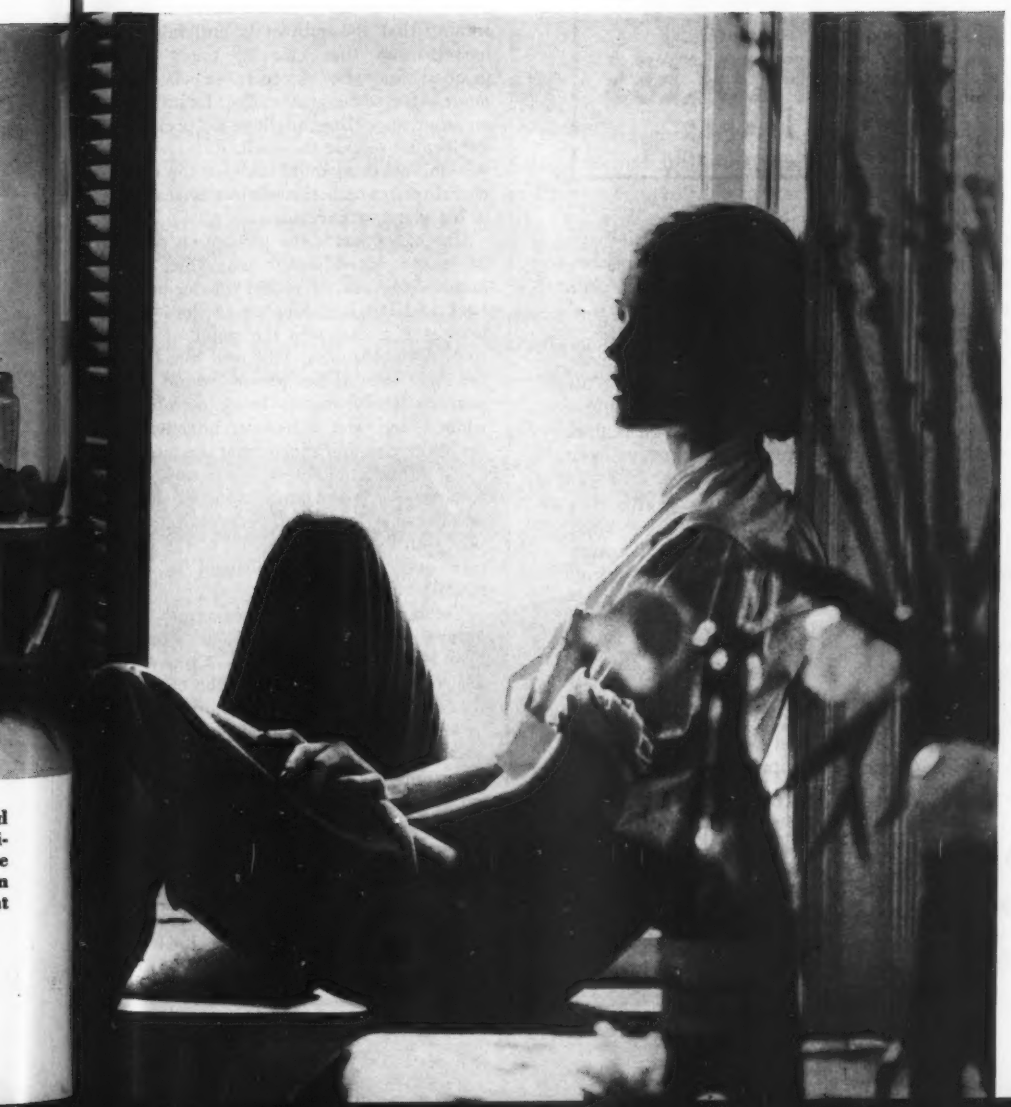
Simplicity, of course, is the usual key to good pictures, and often the most successful are candids or semi-candids made in simple surroundings. Shoot against a plain background, avoid Venetian blinds, print wallpaper and drapes. Props and clothes should be decorative, but must not be allowed to overpower the subject. Have your model wear her usual clothes (such as the casual costume, *opposite, below*), and relax on the chair, divan or windowseat that is familiar to her. If she tends to be heavy, she can lean forward on her hands. Too low a camera position or head-on poses should be avoided. Watch for candid moments; many of my best pictures were made when I saw something that looked just right—and ran quickly for the camera.—THE END



Household furniture, a natural prop, often contributes to good picture composition. Since the divan here made a strong horizontal composition, Lyon photographed his wife when her pose echoed this. Luminescence came from diffused glass wall. Lyon used a 4 x 5 Linhof with 6 in. Schneider Xenar lens, exposed at f/8 and 1/50 on Super Panchro Press, Type B.



Amusing candids can become pictures in the darkroom! Lyon's wife was not wearing lipstick, during early morning breakfast, so she pulled her jacket collar over her face when the Rolleiflex appeared. Such a trick may be used deliberately if your model's teeth or mouth are not among her best features. In order to get a normal negative in the flesh tones, Lyon gave an exposure of f/8 and 1/50 second on Super-XX, despite strong sunlight on wall behind model. In enlarging, he made a light print, but carefully burned in the eyes so that they gave contrast and depth to the picture. Close cropping made the collar line a dominant part of the composition, enhanced the shot.



Look for completely natural, unposed picture possibilities. Your subject may be sitting on a windowsill, leaning against the frame of an open door. Chances are she'll be backlighted, and you may have to use a compromise exposure, as Lyon did for this picture. Using a Primarflex camera with a 7 inch Goerz Dogmar lens, he shot at f/6.8 and 1/20 second on Super-XX film. By dodging, he was able to get a satisfactory print. Note accent given by window shutter, as well as the pleasant perspective and blur of foreground bottle and leaves—all decorative props.

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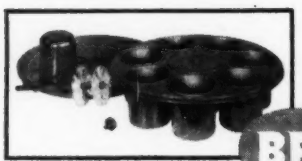
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NATURAL LIGHT

(*Continued from page 83*)

with crumpled aluminum foil such as is sold in almost every grocery store and supermarket. He prefers the combined spectral-diffused light effect provided by these reflectors to the brighter, unrelieved light reflected by ordinary white boards or sheets.

Daylight, of course, permits him to work faster, a decided advantage to a photographer who makes exposures as rapidly as he discovers a pleasing, minute variation in the picture's elements. Exposure can be almost as fast as outdoors, especially when the new, high-speed films are used.

In backgrounds, his instinct for isolating the primary theme or object of each picture again dictates simplicity. He uses seamless gray or another neutral color paper, or space itself, one of the finest of neutral backgrounds.

Props are few

In props, his isolation is almost complete. He excludes gimmicks and fancy devices that distract from the model. Assuming that the subject is enticing in herself—and that can be taken for granted since he carefully selects his models for some provocative, haunting, or other appealing quality—he permits her beauty to cast the spell. Rarely will you find anything more than the top of a chair upon which the subject is seated in his glamour portraits.

One exception is the picture on page 82, taken for *Glamour* magazine. He planned to have the model tilt her head back and laugh, the better to show the low-cut bra that was the point of the shot. A run-through convinced him that the right side of the picture would appear curiously empty, being merely a white glare. He, therefore, introduced the white cup and saucer that the model holds in her hand with advantageous results. Note how the cup and saucer serve as a primary focal point, serving to prevent your eye from going out of the picture and directing it instead to the model's ring.

Colhoun's choice of cameras for natural-light photography is the miniature. He owns several kinds—35mm and 2¼ x 2¼ in size—and uses the camera that suits the type of photo he wants to produce. Versatility, speed of operation and large number of exposures possible on a single roll are the important factors influencing his use of the miniature for much of his work.

One remarkable thing about Colhoun's glamour pictures is that despite the artificiality rampant in the fashion field, his models never look phony. In more ways than one, therefore, his technique can be aptly summed up by the expression: It's a natural!—THE END.



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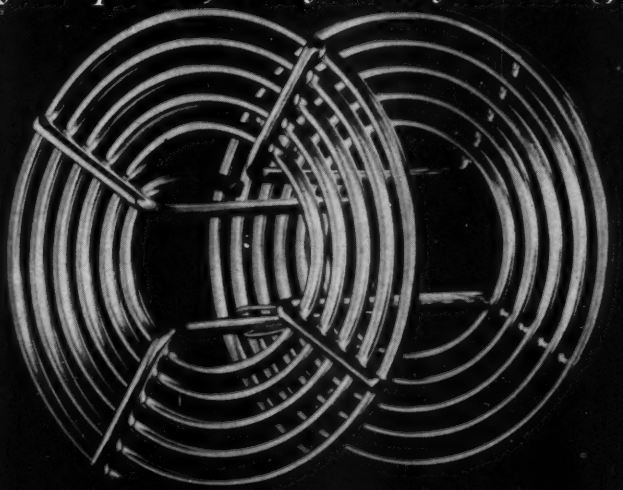
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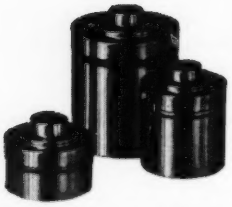
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PORTRAITS

(*Continued from page 68*)

Although he now uses a small electronic flash unit for some assignment pictures, all those printed with this article were taken in natural light. "I try to use electronic flash as I would use daylight. I don't consider it a different kind of light. But I much prefer natural light. I find light magic as it is, unsurpassable. I suppose the reason is that photography is to me what the eye can see and find and the eye can see and comprehend the magic of light as it is."

Pousette-Dart has been able to control natural light for his own effects by watching it carefully. Some of his indoor pictures have the bright quality that seems to say "sunshine" and "outdoors." Yet when he is working outdoors, he is able, by choosing his position to get the effect of an "indoor" low light level. For example on *page 68*, Pousette-Dart's daughter, Joanna, a frequent subject for his camera was photographed indoors with light streaming in from a door and windows, bright for a gay and spontaneous expression of happiness. In contrast, the little girl Caroline, *page 69*, was photographed outdoors. The cap she is wearing is not part of a costume, but a hat that she wears frequently and her mood, that of a Lewis Carroll Victorian child, is one that she also wears habitually. In this case, the photographer did not want a bright and sharp picture. Instead he was after the misty effect that best fitted the subject's personality. She was photographed in a garden with backlight, as she stood in the shade.

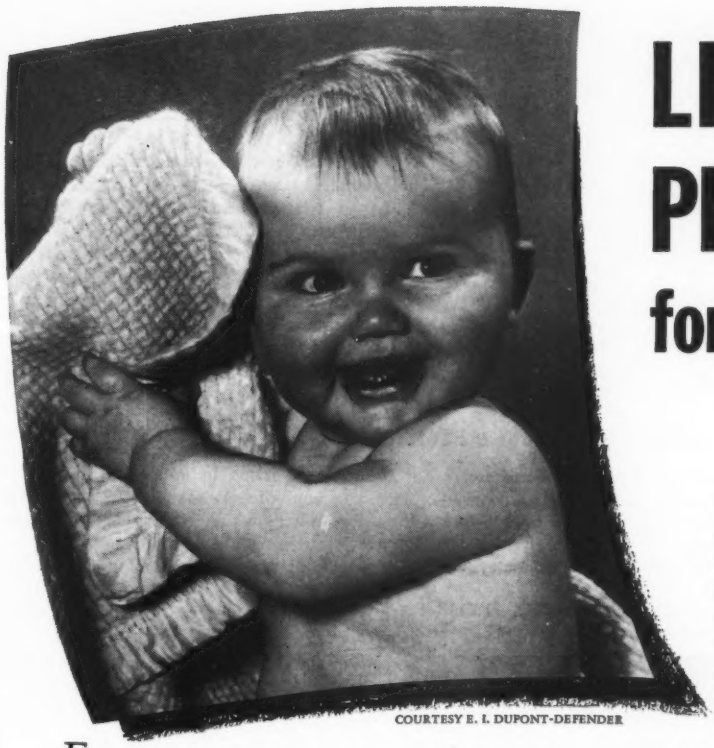
The little girl on *page 64* was photographed in her own living room, the light coming in from the windows. The portrait on *page 66, top*, was also taken in the subject's own apartment. The lady was very fond of cats, and her gesture was an unpremeditated one.

Double exposure?

One of these pictures is a double exposure. Look through and see if you can guess which one. It will be difficult, as it isn't obvious. The picture is the portrait of the painter Stamos, *bottom page 66*. The smoke-like form is actually from one of Stamos' paintings. Yet it fits so well that it seems an integral part of the composition.

One other quality of this portrait should be noted, the crisp effect which results from the extreme contrast. The hair seems made of sharp streaks of black with white lights—almost no middle tones. This is a result of the film's over-development. The natural window light is used in this case for strong cross-lighting effect, bringing out the texture and fitting in well with the contrast technique.

(*Continued on page 122*)



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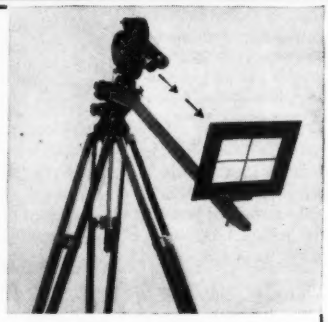
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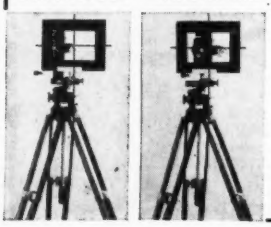
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PORTRAITS

(*Continued from page 120*)

Despite the careful thought and complexity of approach that goes into his portraits, Pousette-Dart retains an ease of result in the final picture. The double portrait is not always the simplest problem to bring off well, yet he succeeded with the picture of the late Robert Flaherty and his wife, *page 67*. This was taken as the couple were sitting for a moment waiting to leave their apartment. The directional light was coming in from a window. The double portrait has the naturalness of the instant and is fascinating for its use of light—half light on her face, full light on his.

What you learn

From Pousette-Dart's portraits, you can learn much in approach, patience, long hours in the darkroom. From his other work, which we'll be printing in the future, you'll learn about creative imagination at work in color as well as black-and-white. For him, photography is everyday a new challenge, with millions of possibilities to be explored. Each picture presenting "the unknown challenge." Each situation another place to seek beauty. No wonder, then, that for him a portrait is more than a likeness.—THE END.

IN THE CORNER

(*Continued from page 94*)

human subject. Such composition is well-planned before the exposure is made, even though Weymouth's "planning" may take only a few seconds. Yet the studied or forced feeling that often accompanies "planned" pictures does not happen here by any means. The pictures have an almost candid appearance, as if they were grabbed-on-the-run or caught by happy coincidence. It was no coincidence, however, that Weymouth set up a tripod in front of big pipes where children were playing nearby, adjusted camera settings and waited until one child ran towards him (*page 89*). Or, when sharp texture is played off against soft focus ("Three Textures and a Guy," *page 87*), it didn't happen by chance; Weymouth had calculated the effect.

The mechanics of Weymouth's photography are as refined as his aesthetic approach. He is a non-professional, but his pictures have a thoroughly "professional" look. Careful exposures produce negatives that yield crisp, impressive prints. He tries to compose exactly on the ground glass of his Rolleiflex, but will crop in enlarging, when necessary.

Does he combine the parts of his pictures successfully? Weymouth says, "Yes. Whether the conventionalists accept my approach or not does not bother me, since it is the photographer himself who must finally judge his own work."

—DOROTHY JACKSON

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CLOSE-UP ON NATURE

(*Continued from page 89*)

the conservation story to the public, when Adams said:

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To bring this hope to realization, Mrs. Newhall worked long months going over thousands of prints, writing a lyrical text, planning the architecture of the show. And, as with many good ideas, help came from all over. A member of the Sierra Club (one of the oldest and most powerful conservation societies), Walter Starr, gave $2,000 toward the cost of the show. The California Academy of Sciences volunteered to make both the original exhibition and the duplicate. The National Park Service helped. In Mrs. Newhall's words: "It was never at any time one individual's or one group's expression; together with experts and laymen of many differing opinions, Ansel Adams and I worked to make an important idea articulate."

The result was articulate, indeed. Said art critic Alfred Frankenstein of the *San Francisco Chronicle:*

"Some weeks ago, in commenting on the photographic exhibition called the *Family of Man* . . . this department observed that the camera is man's best artistic advocate. That the camera is also no mean advocate for wild nature is underlined by the show called *This is the American Earth*, which opened last week. *This is the American Earth* is an esthetic masterpiece. . . . It begins with a sweep across the history of man's relationship to his environment, from ancient times to the settlement of America, relating migrations, the rise and fall of empires, and the evolution of great ideas like democracy to sparseness or plenty of water, soil and timber."

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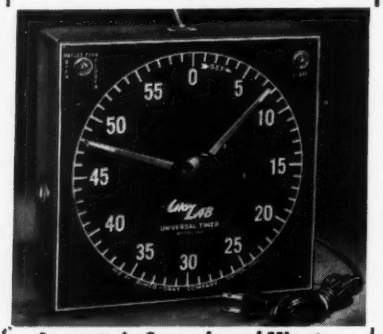
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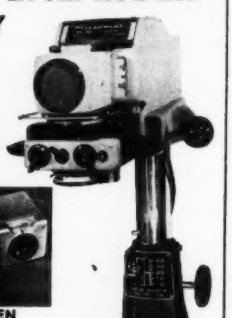
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Holds up to 30 ft. of commercial 35mm film or 36 exposure cartridges. Film advance is electrically coupled to frame counter.

Cam-coupled automatic focusing. Fitted with individually matched enlarging lenses. Head swivels through 180° for enlarging over 17 diameters. Patented negative carrier masks down to 1" x 1". Adjustable for horizontal and vertical distortion without altering optical axis. Built-in viewing window permits examination of size image field when micro-copying. Knob adjustment on baseboard permits shifting image plane off baseboard without affecting autofocus.

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Durst Enlargers available in 6 models from 35MM to 5"x7"

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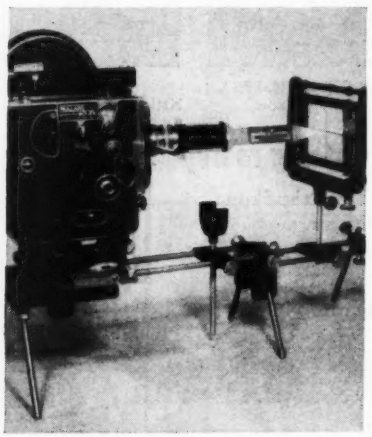
SUPPLEMENTARY LENSES

(Continued from page 104)

there is nothing else like it, it cannot be replaced.

How was the shot made? Extension tubes were considered and discarded in favor of supplementary lenses because too much light is lost as the image passes through the tubes. Thus, the small opening needed to ensure a maximum zone of sharp focus is impossible. Camera and rackover were mounted on a titler for actual filming. *(See page 105.)* The rackover permits framing with the camera viewfinder before shooting starts. Then, the camera is moved to the left, automatically positioning the lens in the position occupied by the viewfinder.

A simple wire frame, like the one on *page 104*, can replace a rackover and titler. Just center the lens on the frame, which is bent to match the area taken in by the lens. Consult the table for lens-to-subject distance and frame size.



The Multiflex aligner adjusts to the center of the lens automatically. The rackover device under the camera can also properly align lens with subject.

The five-diopter lens employed for the eye shot placed the subject eight inches from the lens. A multiflex aligner, *above*, centered the lens precisely on the eye.

But what else can you do with supplementary lenses? Shooting someone's eye is fine, but not exactly the thing one does everyday.

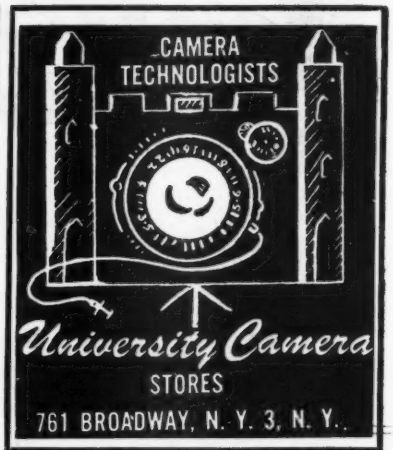
Titling

Supplementary lenses can put those transparencies of yours to work as background for titles and subtitles.

Slip a piece of ground glass into the titler or wire frame with the smooth side facing the camera. Set a slide projector behind and slightly below the glass and project the image so that it is sharpest on the side facing the camera.

For the title, print black lettering on celluloid or other clear plastic. Place the

(Continued on page 128)





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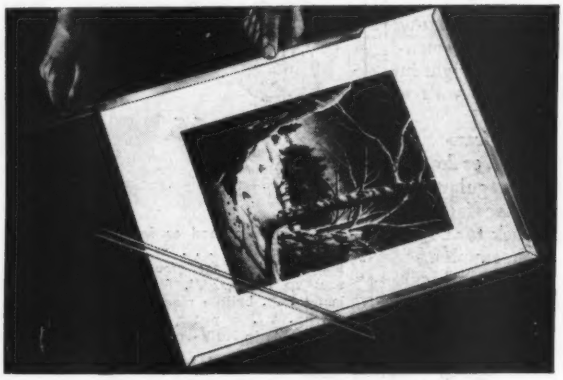
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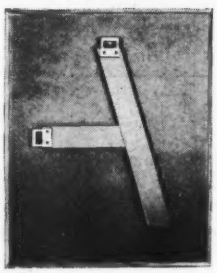
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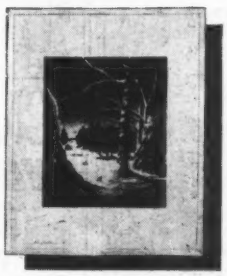
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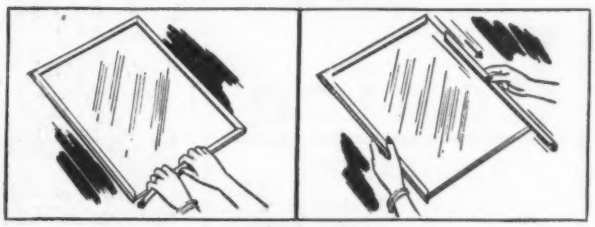
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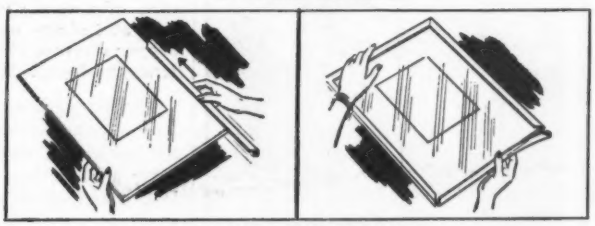
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SUPPLEMENTARY LENSES

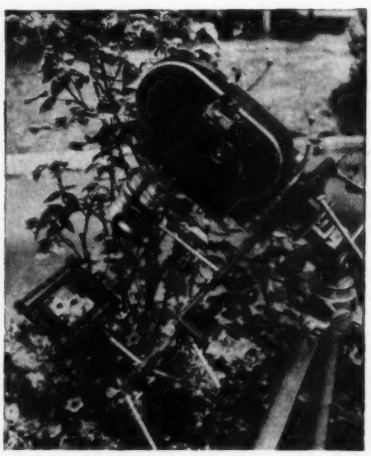
(Continued from page 126)

lettered strip over a light section of the projected transparency. Letters will photograph black as a result.

Shooting at eight frames per second will let you close down for maximum sharpness. At the normal 16 frames per second, shutter speed is about 1/30. At eight, you'll be filming at approximately 1/15 of a second. Eight inches, using a five diopter lens, is a good distance.

Just outside your door is a wealth of movie-making material. The only trouble is that the main characters can hardly be seen. But if you take your supplementary lenses along, you can move right in on nature, filling your screen with a world that Alice never knew.

Mount your titler or wire framer on a tripod. Pick out the bug, leaf, or flower, and go to work. Because the regular lens is at infinity, you won't have focusing troubles—providing you stick to the arbitrary distances for each supplementary lens. Have you ever thought about shooting an ant hill, or a rose, in such a way that it would fill your screen? Remember to take a meter reading on only the area to be filmed.



Supplementary lenses are fine for all sorts of nature shots. Set the regular lens at infinity and measure off the proper distance for the supplementary lens employed. Watch subject area.

The strength of the supplementary lens you choose depends on the size of the subject. It may be inconvenient to carry a whole bunch of supplementary lenses, and you don't have to. You can combine two to equal the power of a third. For example: a two-diopter and a three-diopter lens can be combined to make a five-diopter lens with a distance of sharp focus of eight inches.

Think of your supplementary lenses as the investigating eye of your camera. Once you let imagination, salted with proper technique, take over, supplementary lenses can open up a new world.

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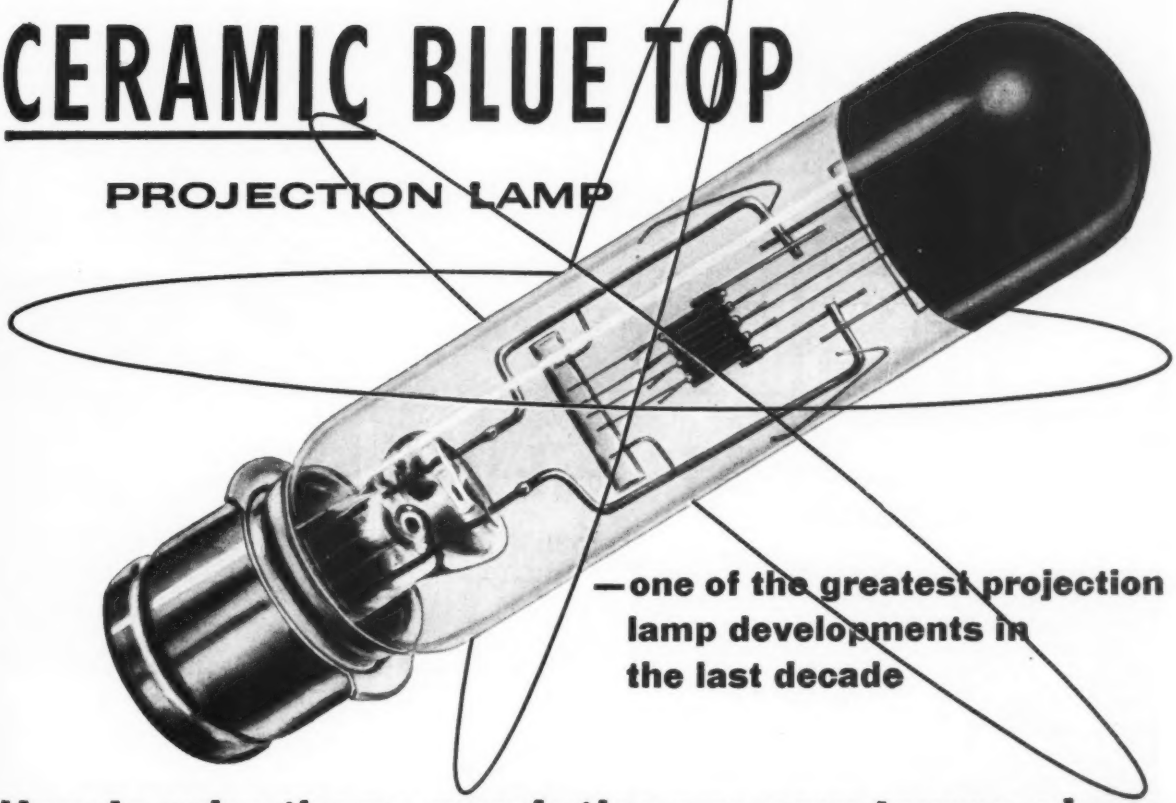
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2¼ x 2¼ (from sq. roll film) .....25¢

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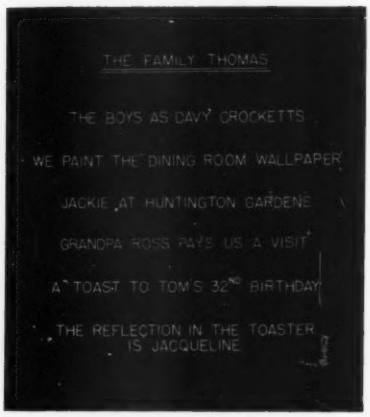
MODERN STEREO

(*Continued from page 58*)

the titles of the six stereos to follow. I try to keep my wording brief and otherwise self-explanatory because I've found by experience that people won't stop to read any of it at all if it looks forbiddingly long at first glance. Sometimes, when the coming-up stereos are all of a similar vein, a short paragraph of general explanation works out better than individual titles.

Find your own method

I'll leave it up to you to decide upon a convenient method of making



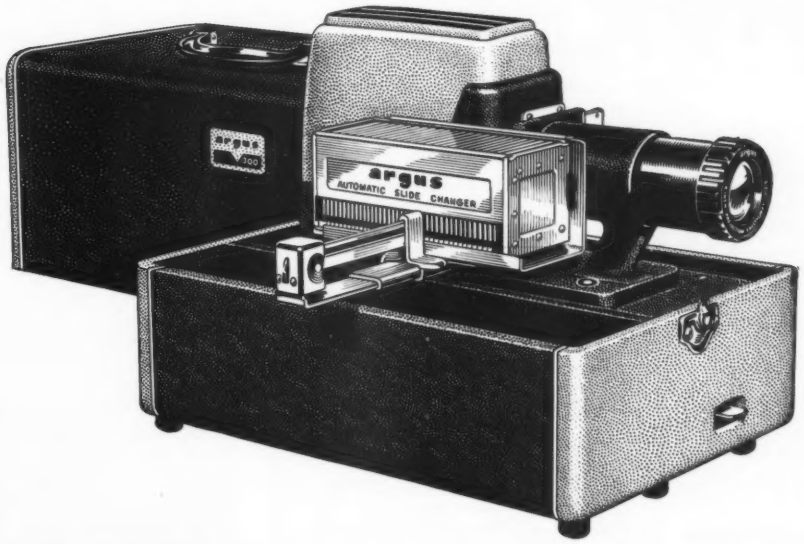
3. Title slides are easy to make and worth the trouble. Keep them brief, though, and not too many per slide set.

these title slides. You could use an ordinary blackboard and write upon it with white or colored chalk. By choosing a blackboard sufficiently large to fill the viewfinder area from at least 2½ ft. away, you'd have a method that couldn't be much simpler. Note: for best results, *washing* the blackboard clean each time with a damp cloth gives far cleaner results than the usual method of erasing (a lot less smudge).

My own system is to print or type my title slide material on a white sheet of paper and then close-up copy this sheet with my stereo camera on a slide bar (*see photo 4, page 143*). With the paper taped up to a convenient wall outdoors in the sunshine, *and with black and white film in my camera instead of color this time,* I have the perfect set-up for making inexpensive title slides conveniently. I mount the negative stereos directly (making sure that the print is up), giving me results as shown in *photo 3.* Data: stereo camera on Kentech Slide Bar, ½-inch interocular at 10 in. lens-to-subject distance (use an interocular of *one-thirtieth* of the subject distance), a set of regular 2-D close-up lenses (Eastman Kodak No. 3's) attached to the stereo lenses, and Plus-X negative film given a sunshine exposure of 1/100th at f/11. You'll most likely have to experiment with this

(*Continued on page 143*)

Protects your precious color slides from "dog-earing," dirt, heat, finger-smudging!



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New argus automatic 300 watt projector

Treasured color slides that preserve precious memories for you *deserve* to be treated with extraordinary care. And that's the kind they get from the new Argus Automatic. It encloses each slide in an individual protective aluminum frame that locks out dog-earing, dirt, and finger-smudge damage forever.

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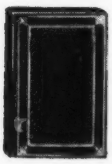


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USING BINOCULARS

(*Continued from page 70*)

explicit), and is lined up with the camera's lens. The latter is racked all the way forward to the closest focusing position (to reduce the chance of mechanical vignetting), and is set to its widest opening. All stopping down is done by the lenshood-diaphragm on the taking ocular. If you stop down the camera's diaphragm, heavy vignetting will occur and the negative image will be circular. Once everything is set up, focusing is done entirely with the binocular adjustment—the camera stays at its original setting at all times.

Be certain to get the taking lens exactly in line with the camera's lens or you will get vignetting.

It's possible to use the binoculars "wide open"—that is, either without the lenshood gadget, or with that diaphragm at maximum opening. If so, the sharpness will fall off at the corners, and there will be some distortion. With the Bino-Foto rig, maximum aperture with a 35mm camera is approximately f/7; with a twin-lens reflex, f/9; with 8mm and 16mm cine cameras, f/3.5 and f/4.5 respectively. Tests showed that to get full 2¼ x 2¼ negative sharpness, it was necessary to stop down to f/22. At f/16, everything was sharp but the corners. Smaller film sizes can be covered with wider lens openings.

Film and development

Pictures made through very long focal length lenses tend to lose contrast. To compensate for this, stay away from very soft contrast, super speed films, if possible. Plus-X is good for outdoor work. It's also advisable to overdevelop from 25 to 40 per cent to pep up the contrast. This, however, is partly a matter of personal preference, for what's "flat" and dull to one person may seem satisfactory to another.

Excellent results in color are possible, particularly with the new high speed films, such as Anscochrome and Ektachrome. Color films are inherently more contrasty than most black-and-white films, and the contrast stands up well for this type of work.

What kind of subjects

There are certain obvious uses of the Bino-Foto. Tiny, distant subjects are magnified. At the zoo you can get pictures of tigers and bears which seem to have been made close up. In addition, the binoculars can give you wonderful compression effects. That is, they alter drastically the relationships between middle distant and far distant objects. Things seem to be pushed together, piled up on each other—all the normal relationships are changed. Movie-makers can produce hair-raising films in which they are virtually under the wheels of oncoming traffic, or trains, all from a safe, great distance.

If you have a pair of powerful glasses, or if you would care to try a few binocular shots before investing in such a complete outfit as the Bino-Foto, here is how to go about it. The technical information was supplied by Peter A. Leavens.

The binocular eyepiece should be in gentle but flush contact with the camera lens (or as close as possible). An imaginary straight line ray of light entering the center of the binocular taking lens should emerge from the eyepiece so as to enter the camera lens perfectly straight.

Devices are available for mounting binoculars on tripods. These can be purchased from some opticians and in a few camera stores. A couple of flash-



A home-made binocular-camera rig.

gun brackets can be rigged with the tripod adapter to form a suitable support, as shown. Either tube of the binoculars is suitable for picture taking or viewing.

For distant objects, both camera and binoculars should be focused precisely at infinity. For closer subjects, adjust the binoculars only, according to visual focus through the viewing half.

Getting the exposure

The diameter of the eyepiece exit pupil of the binoculars, divided into the focal length of the camera's lens, gives you a fixed f/stop. The camera diaphragm is kept wide open—exposure adjustments are made by changing shutter speeds. There is also a light loss equivalent to about one-half stop as the light goes through the binocular lens system.

Conventional 10 x 50 glasses (10 power, 50mm object lenses) have exit pupils 5mm in diameter.

A 7 x 50 glass has an average exit pupil diameter of about 7.1mm; with the 75-80mm lenses used on twin-lens reflexes, this gives a maximum aperture of about f/11.

An 8 x 30 binocular has an exit pupil of about 3.75mm, and would give you a maximum aperture of about f/22 with the twin-lens reflex.—J. W.

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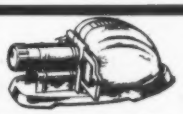
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the CAMERA CLUBS

by MABEL SCACHERI

Everybody makes portraits. So let's see where this type of picture fits into club activities—what kind of programs you can plan.

Some days ago an earnest member of a camera club had a big argument with me. He said that several members of his club were deeply interested in portraiture. And yet, on a club print night, the judge heaved out all the portraits on the first round, with just a grunt, no helpful comment or personal reason for his rejection.

I said, "Gosh, fellow, don't you know that portraits are not proper contest material? Character studies, yes, if not too stereotyped. But how is a judge to tell whether a portrait is good? The photographer may have been confronted by some pickle-puss who had no redeeming features to begin with and then froze up when he faced the camera.

What to do

Obviously these comments of mine did not sell Mr. H. of the camera club. In fact, they seemed to rile him a bit.

"What are we going to do?" he said. "Here we have these people who are not interested in shooting anything else but portraits. Shall we tell them to keep their darned old portrait entries out of our contests, and maybe pull out of our club? They are really interested in photography. They are good club members who take part energetically in the work of the club. A lot of help you turned out to be."

"Well," I suggested to this chap, "why don't you have two or three print nights per year just for portraiture? Have the pix judged by a professional portrait man, one who is not of the stiff, conventional school but a fellow who gets some life into his portraits. Also, have a few demonstrations of portrait lighting for the club. Don't call them portrait lighting demonstrations, or the majority will stay away from that meeting. Just say it is a lighting demonstration. Start out with some interesting still life objects, small art objects, good figurines, books with interesting bindings, toys. Show how to light these things effectively and then point out that the human face is also an 'object' and lighting it involves many of the same problems as you meet in still life photography. But there are other things to consider, too: expression, glaring light on eye-glasses, and a flattering pose."

This problem of portraiture must come up in a good many camera clubs. How about selecting one or two members out of the club for victims? Well, use judgment. In my opinion, a very deaf person would be the best model. The average citizen cannot sit there unmoved while some portraitist says, "See, this person's nose is so long it creates a leaky-nose shadow on the upper lip. The chin is so weak you ought to take a low camera angle and come up close and distort a little, or it will look like a portrait of Andy Gump. The clothes are terrible, too. Why do women wear these loud print dresses?"

Perhaps your best bet is a "character" actor, if you can obtain one as a model. These people are usually unpretty, but interesting-looking. Their stock in trade is their plump, jolly, or wrinkled, ancient-farmer-face. A tactful demonstrator can say, "Now there are two ways of photographing our model. We may exaggerate his personal traits and emphasize character, even to the point of caricature. That will give us a character study. Or we may seek to flatter, to minimize certain features. Thus we will get the kind of portrait your family and friends prefer."

Other angles

He can then demonstrate the pose which will take a few pounds off the plump party, or lighting which will play down some of those wrinkles in the witch-face. He can illustrate the use of hands in a portrait, to add interest, the use of a gobo to shade certain areas so they will not come out too strong and compete with the face. Even on field trips, there can be demonstrations of outdoor portraiture, for those interested.

The real solution for the home-portraiture fan is to form his own club of like-minded people, but this is probably no solution at all. These people want to go into a regular camera club and wow the members.

I still stick by my guns, however. Portraits are simply not competition material. Club members who have this field as their main interest should settle for character studies when they enter prints. A really good character study can indeed compete with other pictures. A successful portrait of Cousin Emily is still for the birds, and Cousin Emily.—THE END

THE LAST WORD

(Continued from page 30)

basis. Yet, in 1864 it flared up again in Paris, and continued to have supporters for several more years. Eventually, a scientific investigation was made using the eyes of many animals, and in 1869 it was agreed that the idea was entirely unsupported by fact.

The subject probably would have become a forgotten issue for all time if it were not for Boll's discovery of visual purple and Kühne's work in the latter 1870's. (Kühne was a true scientist and bitterly resented his publications being used by journalists to support the once-dead myth of the eye retaining a detailed picture of the last object seen.)

Don't miss it! Camera Buying Guide in December issue. All the information you need to buy new and used cameras.

After many tedious trials, Kühne finally succeeded in "fixing" a fairly crude retinal image. The difficulties involved and the circumstances necessary for success—not to mention the crude quality of the image—should have convinced the world that all past claims of retinal image retention were pure hokum. Just the opposite reaction took place.

Kühne found that if an albino rabbit was fastened down with its head toward a bright light source, interrupted by opaque, contrasting bars (he actually used a barred window of his laboratory) a three-minute exposure was necessary to give him a retinal picture by the following technique:

The rabbit's head was first fastened down and then covered with a dark cloth for several minutes to assure a maximum of visual purple in the retina. The cloth was then removed and a 3-minutes exposure given. The animal was then decapitated as rapidly as possible, the eye removed and cut open, and the part of the eyeball containing the retina placed in a solution of alum for several hours. The retinal image, consisting of bleached and unbleached visual purple, was thus "fixed," and Kühne observed a picture of the barred window. He referred to the process as "optography" and the image as "optogram."

His disclosures went around the world in great haste, causing such a journalistic uproar that Vogel, even before the end of 1877, reviewed the entire situation again and concluded that under the most propitious circumstances, with assistance from an anatomist, retinal images of a sort could be fixed and observed. He obviously stressed that the process was not workable or of any value in murder cases and the like.

Up to this point all experiments had been made with laboratory animals. It

(Continued on page 136)



THE LAST WORD

(*Continued from page 135*)

is curious that Kühne, in spite of his denunciation of the press, made arrangements in 1880 to perform a test with human eyes. On November 16, 1880 a man was guillotined in Bruchsal and the head was immediately rushed to Kühne without removing the black cloth head mask. Under dim light conditions Kühne removed one eye and had the retina in the alum solution within ten minutes after the beheading. An optogram was observable but it could not be related to any objects the criminal might have observed, even though a thorough, careful check was made of all surroundings.

Kühne's work with laboratory animals has been repeated and confirmed by others. For example, Hidano in 1926, held frog eyes for two minutes to bright, well-defined objects and obtained optograms after alum fixing. The images disappeared in two hours. With other animals the images disappear even more rapidly.

Buying a Camera? Besides money you'll need our Camera Buying Guide, complete in the next (Dec.) issue!

George Wald and his associates at Harvard University have removed visual purple from animal eyes (cattle) and dispersed it in gelatine which, after coating on a support and drying, was capable of recording a *latent* image that developed when the layer was wetted with hydroxylamine. Redrying the layer fixed it. This is one of the experiments that can be conducted to show that visual purple is not suddenly bleached by direct light exposure, but rather, a photochemical reaction takes place which triggers the subsequent bleaching, that can continue for as long as an hour even in darkness. In the dry state, visual purple reacts to light, but even long exposures hardly produce a visible change. When the exposed, dry substance is put in a wet state, bleaching then occurs.

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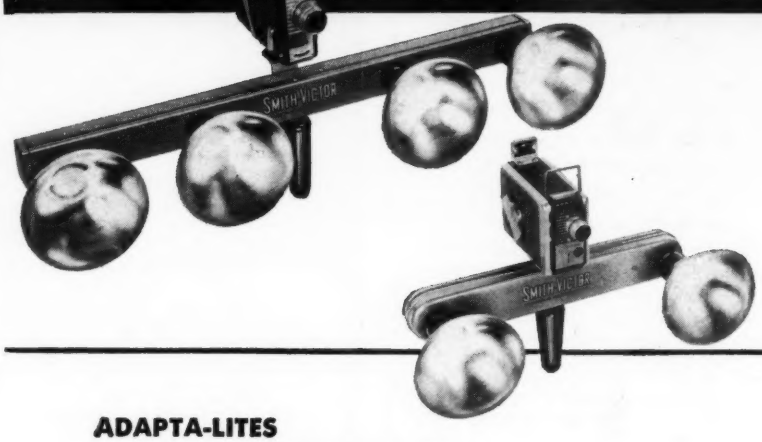
—LLOYD E. VARDEN

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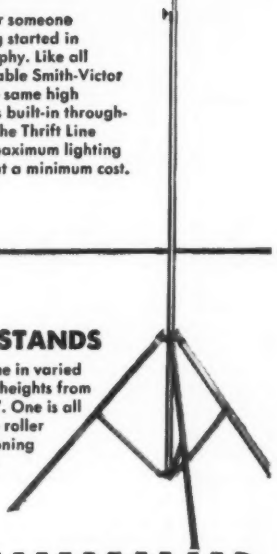
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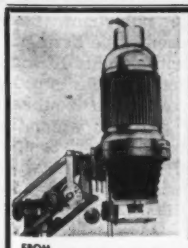
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DISCOVERY

(Continued from page 85)

icals (bridge, *page 84*), or sandwich a translucent material, such as acetate, with the negative in enlarging to give the effect of exaggerated grain (boats, *pages 84, 85*).

Although Miss Reiff (she is married but keeps Reiff as her professional name) has been familiar with picture-making for most of her twenty-one years, she did not decide to take an active part in it until two years ago, when on a South American tour, she made the first of many photographic excursions alone. She has used the Rolleiflex camera—donated by her father—ever since, and prefers the waist-level point of view to any other.

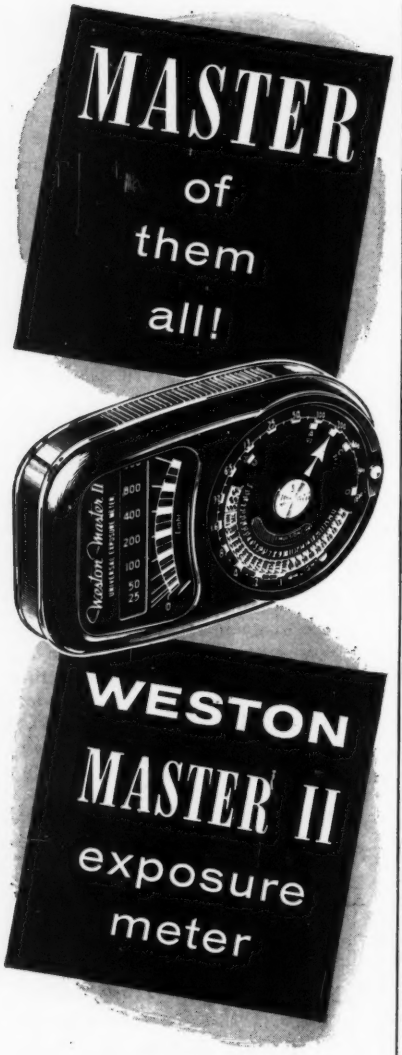
Techniques and experimentation

Hal Reiff, of course, has given his daughter some basic guidance and criticism—both in taking and in darkroom techniques. Now she continues to experiment—with techniques and with subjects. Among new subjects are jazz musicians: "I respond to jazz and like working with the musicians—and it shows in my pictures." Fashion, too, is a new photographic idea for her. Miss Reiff thinks it will be possible to make a good fashion picture that has equal merit as a photograph of a woman ("*Not* just pose no. 5, *not* stylized, *not* the vacant stare").

One month from today . . . the Camera Buying Guide, jam-packed with information on currently available and discontinued cameras will appear in our December issue!

A background of both painting and fashion has been a substantial aid in Miss Reiff's photographic work. In terms of "form" and picture organization, she finds that her approach to photography is very similar to her approach to painting. And knowledge of a subject—whether the Brooklyn Bridge, a market place in Martinique, the Connecticut River, jazz or the fashion field—makes photographic interpretation easier. She has already sold publicity pictures of jazzmen, photographic covers for jazz record albums, and looks forward to assignments in creative fashion photography.

Like her father, she may work mostly in a studio someday—but it probably will be hers, and she will have earned it by exploring and experimenting on her own.—D. J.



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New Photo Books

HOW LIFE GETS THE STORY, behind the scenes in photo-journalism, by Stanley Rayfield. 84 pages. Doubleday & Co., Inc., New York. Price $5.00.

Here is a big, *Life*-sized (10½ x 14-in.) book with pictures from 40 stories which *Life* has published in the last few years, including many color illustrations. Each story has two facing pages, and the text describes the "adventures" of the photographers in getting the pictures.

They are adventure stories, with Eliot Elisofon climbing the Mountains of the Moon in Africa, Michael Rougier dodging bullets in the Orient, and Margaret Bourke-White ditching a helicopter in Chesapeake Bay, among many others. Even Wallace Kirkland's month-long vigil with tropical fish and their temperamental egg-hatching processes is an adventure.

You will look in vain here for a sign that these photographers may have adventures other than the physical, that there is ever any creative problem, any struggle to interpret human relationships accurately and fully, or any effort to *see* more clearly and to record that seeing. And whether most of these photographers would admit it in public, they do strive for these things as well as battle more obvious difficulties.

But on its own level, this is a very interesting book and one which will be widely popular. Stanley Rayfield, of *Life's* promotion staff, has done an excellent research job and the text is competent and informative. It is a handsome book, too, and will interest many of *Life's* five million-plus readers.—GEORGE B. WRIGHT

THE ROLLEI MANUAL, by Alec Pearlman. 382 pages, many illustrations. The Fountain Press. Price $7.95.

There seems to be a fundamental imbalance in this manual. While the first 150 pages contain a wonderful description of the Rolleiflex and the Rolleicord, and the photographic system based on them, the picture-taking part of the book lacks the inspiration a photographer needs to make new discoveries with his camera.

The first part of the book is crammed with history, design development, and mechanics of the Rolleis. Every piece of equipment contributing to the tremendous flexibility of these cameras is reviewed thoroughly.

The photographs in the picturemaking section, many of them taken by the author, are technically good, but are for the most part sterile and lifeless. The fashion shots selected are definitely not representative of what is being done by the best photographers in that field.

The Rollei is a great available light camera. Pearlman pays little attention to this aspect. His advice on the "impressionist school" of photography, which seems to be his term for available light, is rather tepid. While the author does not discourage experimentation completely, he feels that the average photographer should watch the trend and then jump on the band wagon.

Pearlman spends a lot of time on chemical formulas, time that could have been used to cover more adequately the commercially available developers.

The book can serve well as an overall introduction to Rollei photography. However, its value to the more advanced photographer is questionable.—MYRON A. MATZKIN

EXPOSURE METER GUIDE, by Charles H. Coles. Greenberg, New York. 82 pages of text and pictures and a 14 page directory of photo-electric exposure meters. Price: $1.95.

The cover of this little book claims that "Part I of this guide describes for the first time exactly why an exposure meter cannot give the correct exposure without help from you." Actually a number of writers have recently made the same point: an exposure meter cannot do your thinking. The guide nevertheless will be of real help to photographers who want practical advice on the correct use of photo-electric exposure meters.

Part I, which makes up approximately half the book, discusses the elements that go into exposure determinations. The reflected and incident light methods are explained and common photographic situations are analyzed from the exposure viewpoint. Explanations, when given, are also kept on a practical level, avoiding theoretical considerations.

Part II covers exposure problems that are out of the ordinary. Silhouettes, sunsets, rainbows, astronomical subjects, polarizing filters, copying are representative listings.

Part III is a photographic listing of domestic and foreign made exposure meters with key comments about each.

Despite faulty editing, which has permitted a number of errors to creep in, this book will be helpful where practical guidance in exposure is needed.—CHARLES I. HELLMAN

PHOTOGRAPHY HANDBOOK, 144 pages. The Do-It-Yourself Series. Arco Publishing Co., Inc., New York. Price, $2.00.

The amount of "magic" that has been thought up for the photo field is astonishing. Even more astonishing is

that so many instructions for make-it-yourself gadgets and picture taking techniques have been piled together in one rotogravured volume. It has a picture section, too, for relaxation after constructing the jiffy easels, jumbo print trays and other photographer's aids that have been advocated. Most of the ladies illustrated have little, if anything, on (except Douglas Grundy's —on whom he has projected an assortment of spots and stripes). Weegee shows some of the results of skulking around public places with infra-red film.

About the only photographs that have real merit, however, are by Louis Stettner and George Daniell. It's rather too bad to see Stettner's swans and boys and Daniell's unusual shot of heads in this milieu.—D. J.

MARTIN AND HIS FRIEND FROM OUTER SPACE, story by Ivo Duka, photographs by Helena Kolda. 96 pages, many pictures. Harper & Brothers, New York. $2.50.

In the make-believe realm of science fiction, junior spacemen will be eager to accept the fantastic "BS Beam" which brings a Girl of Saturn to Manhattan, faster than the speed of light, just for a day of adventure with Martin. They will not so easily believe in Aknele Alpha herself, who bears a striking resemblance to every little boy's girl-next-door.

Her description of life in the outer reaches of the solar system, which comprises the first half of the book, does little to dispel this illusion. Disappointingly, we discover that the moons of Saturn are more "Americanized" than many a far less remote region in our every-day world. Young earthbound readers will find the pictures in this section (ordinary, unpeopled vistas) too barren to be interesting and too familiar to be very convincing.

The photographs, generally fail to come to life as they should and remain, on the whole, pedestrian story illustrations. One or two are interesting.

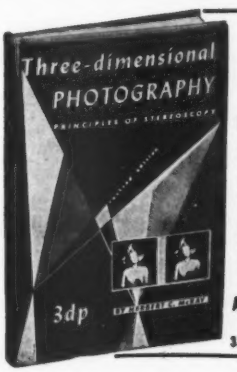
Martin and his Space Friend, with its ponderous approach, has lost the magic of a simple story told just-for-fun.—MARJORIE THOMPSON.

MARILYN MONROE AS THE GIRL, The candid picture-story of the making of *The Seven Year Itch.* Over 100 photographs. Ballentine Books. Price $.35

Mr. Shaw spent an effortless 6 weeks on location with Miss Monroe. It was not spent in vain. Although picture reproduction leaves a bit to be desired, the book is well placed and nicely designed in terms of layout. The picture captions never take themselves quite seriously, but they keep Miss Monroe and the reader rolling. The photographer can learn much from the book about camera angle and posing. If he has Marilyn Monroe as a subject, he can put the knowledge to work.—H. K.

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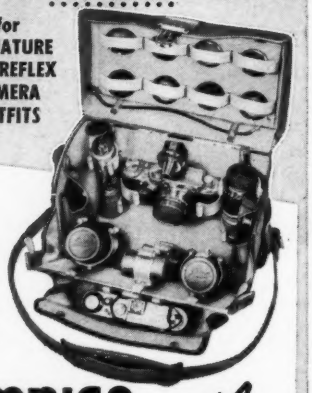
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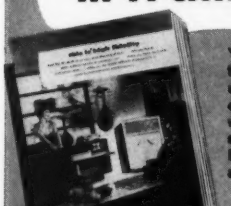
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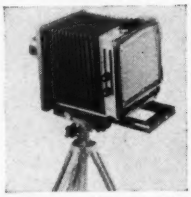
NEW PRODUCTS

(Continued from page 54)

swing a mounted camera over from the horizontal to the vertical plane. A fluted lock knob permits locking the hinge at any point on the arc from horizontal to vertical, and the tilt-action handle has been made to lock with a half turn in either direction. Price of tripods which are finished in high-lustre black, baked enamel and satin surface: D-22 Comet, $22.50; D-21 Meteor, $17.50. For more information, write:

DAVIDSON MANUFACTURING CO.
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New 8 x 10 View Camera



An oversized lensboard is featured on the new 8 x 10 Rembrandt Master Pictorialist Camera. There are air connections as well as electrical connections for synchronization with a behind the lens shutter. The camera will accept a complete line of reducing backs for smaller size negatives, down to lantern slide size. No special tools are needed for shutter installation.

Made of hardwood finished in gray with special "long life" red bellows and polished metal hardware, the camera also features: Rise, fall, and swing or tilt back adjustments, an etched, calibrated focusing glass, and total bellows length of 30 inches (7 inches when closed). Over all dimensions are 7 x 13 x 15 inches. Price of camera (less lens and shutter), $139.50. For more information, write:

BURKE & JAMES INC.
321 S. WABASH AVE., CHICAGO, ILL.

Wide Screen Adapter For Projectors



The Vistascope Universal Projector Adapter is available for attaching the 16/35 mm Vistascope lens to all popular 35mm slide projectors for wide screen slide projection.

Designed to hold the Vistascope lens in front of the projection lens, the unit consists of a strong light-weight aluminum ring with three flanges which pass three holding screws. Each holding screw is tipped with a hard nylon edge to protect the projector lens barrel from scratches.

For a wide screen projection effect the picture must have been made using the Vistascope 16/35mm lens in front of the regular camera lens. The manufacturer states that the lens can be used with any 35mm camera which has a lens of 65mm focal length or more, as well as with 2¼ x 2¼ twin lens reflex cameras when 35mm film is used by means of an adapter. Price of Vistascope Universal Projector Adapter, $9.95. For additional information, write:

VISTASCOPE CORP.
100 CENTRAL PARK SOUTH, NEW YORK, N. Y.

Walz Filters, Self-Timers

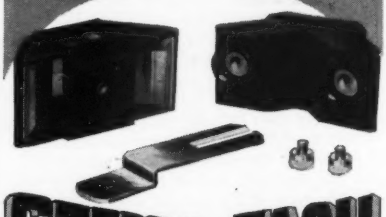
The new Walz cloud, skylight and Type A filters, close-up attachments and self-timers are all made in Japan. The No. 13 slip-on cloud filter and close-up attachment fit the Brownie Hawkeye, while the No. 6A is designed for the Kodak Duaflex and Argus 75. Price, $1.85 each.

The Type A conversion filters and skylight filters for the Brownie Movie Camera, Bell & Howell 220 and 252, 8mm

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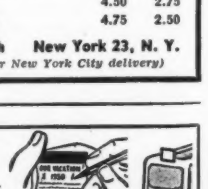
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Revere, Keystone with f/2.5 or f/1.9 lens and Keystone K-25, DeJur 8 and 16mm f/2.5 movie cameras are individually mounted. Each filter is threaded on both sides to screw directly into the front of the lens and will accommodate a Walz lens hood. Filters and hoods cost $1.95 each.

The two new Walz self-timers, one with a long neck, one a short, are designed to fit any camera with a cable release socket. A special ring is available for the short neck model when used on a Leica. Delays up to 10 seconds can be set and with a simple adjustment two- or three-second time exposures can be made with the self-timers. Either model self-timer is $2.95 with a carrying case. For more information, write:

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Reflector For Household Bulbs



The ColorTran MiroFlector is a simple reflector which the manufacturer claims will increase effective output of an ordinary household bulb as much as 200 to 300 percent. Made of spun aluminum, it slips onto the glass neck of the bulb. Through a special anodizing process, a highly refractive finish is obtained which it is claimed produces whiter light.

Three springs maintain contact with the bulb itself. According to the manufacturer bulbs run cooler, and less darkening of the glass is apparent because the heat of the bulb is withdrawn through the MiroFlector. The reflectors are made in four sizes for lamps the size of a 60-watt household bulb, up to the size of a 300-watt household bulb. Prices start at $2.65 each for the MiroFlector in the smallest size. For more information, write:

NATURAL LIGHTING CORP.
612 W. ELK AVE., GLENDALE 4, CALIF.

Brownie Movie Converters

You can make telephoto or wide angle shots with the Brownie f/2.7 and f/1.9 movie cameras by attaching the proper converter over the regular camera lens. The Kodak telephoto converter gives the advantages of an effective 24mm lens or approximately a two times telephoto effect. The wide angle converter gives the advantage of an effective 9mm wide-angle lens. Each converter comes complete with a finder element for the front finder of the Brownie movie camera so picture area covered can be determined easily and conveniently. Price of either the telephoto or wide angle converter, $18.50 each. For additional information, write:

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Prices of Arrow tripods have been reduced, and the line of tripods streamlined. Available now are the Bowman "Lift 88" at $21.95 instead of $29.95, the Archer "88" at $17.95 instead of $19.75, and the Archer "53" which will continue to be $14.75 with panhead, and $11.25 without panhead. For more information, write: *Arrow Metal Products Co., 108 N. Jefferson St., Chicago, Ill.*

You need it! If you take pictures, you use a camera. The Camera Buying Guide in the Dec. issue will prove an invaluable aid when next you buy a camera.



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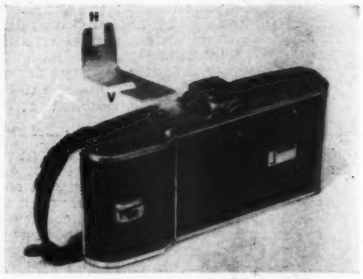
BOUNCE FLASH MADE EASY BY POLAROID

A simple bracket now makes it easy to take bounce flash pictures, horizontal or vertical, with the flashgun fixed firmly on the camera.

Soon to be marketed by the Polaroid Corp., the bracket is intended for use with Speedliner and Pathfinder models of the Polaroid Land camera. However, the device seems to be adaptable to a wide variety of cameras.

The advantage of bounce flash is that it fills an entire room with soft, even light, giving a daylight illumination effect. Usually there is a heavy light loss in the process, and it is necessary to allow two to three stops more exposure. The new Polaroid films are so fast that direct flash pictures at moderate distances are likely to be overexposed. The bounce flash technique makes use of this film speed and eliminates the problem. The new bracket is extremely handy. You can change from direct to bounce flash in a matter of seconds—or vice versa. And the bracket will fit your pocket when not in use.

Tests by MODERN's editors showed that the bracket worked well, produced excellent pictures.—J. W.



New bracket is simple metal strip. One end fits accessory clip on camera. For horizontal pictures flashgun shoe goes into slot marked "H"; for verticals the flashgun is mounted in "V".



With bracket in place, light is bounced off ceiling. Connector cord should be led under bellows as shown, or it may get in front of lens. Although gun is near eye, edge of reflector is above eye-level when sighting through viewfinder. There is no chance of getting flash directly into eye. In fact, you are hardly conscious of the light.



Ordinarily, flashgun fits into accessory clip of Land camera, and flash is directed straight at subject.



Free Literature

A revised edition of Enteco Industries, Inc. *Filter Information* features a Selection Chart showing the recommended filters for use under specified lighting conditions with Kodachrome (Type A & Daylight), Anscochrome and Ektachrome (Daylight, Type F and Type B) as well as what filters to use for desired effects with black and white.

Also included in this information sheet is a list of filter types with an explanation of what each does when used with color or black and white films. A filter factor and film speed chart with ASA and Weston ratings is presented in tabular form.

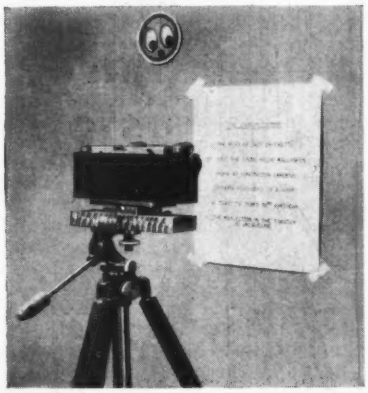
For a free copy, write to *Enteco Industries, Inc., 610 Kosciusko St., Brooklyn 21, New York.*

A complete 24-page catalogue of amateur and professional motion picture equipment is available free from *Florman & Babb, 68 West 45 St., N. Y.*

MODERN STEREO

(*Continued from page 130*)

exposure a bit, but once you have it for your own equipment it should remain constant. You can have the film developed at the neighborhood store



4. Here's my own set-up for making close-up title slides. Camera is 10 in. away and set in center of slide bar for preliminary viewing (see text).

for a quarter or do it yourself.

If you're interested in investigating a bit further into this new viewer, a postcard sent directly to the manufacturer (Stereo "50" Viewer Corp., 946-T Cahuenga Blvd., Hollywood, California) will bring you full information. Just ask for their free pamphlet describing the Stereo "50" Viewer . . . and be sure to ask them any questions in your mind that I may have left unanswered.

I'll be frank about one thing: it took me a while at the start to really appreciate this splendid viewer. With hundreds of stereos already carefully mounted between glass and salted away in my files, I wasn't exactly keen about adopting a completely new system that didn't *need* glass for protec-



tion. Now I not only don't mount my new slides between glass, but I've also removed the glass from all the others. It nearly broke my heart at first, seeing all that work go to waste, but now I couldn't be more pleased.

—THE END

One month from today . . . the Camera Buying Guide, jam-packed with information on all currently available cameras will appear in our December issue!

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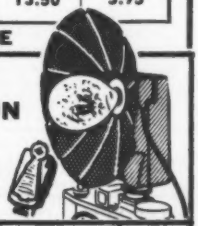
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Walz Filters are also available for most cameras with threaded lens mounts not listed	Colors Available: TYPE A TYPE P SKYLIGHT FLASH YELLOW RED GREEN	Color Kit Contains: TYPE A SKYLIGHT FLASH Black & White Kit Contains: YELLOW RED GREEN	Sizes Available: +1 +2 +3	Kit Contains: +1 +2 +3	Screw-in for ALL FILTERS AND LENSES BAYONET FOR ROLLEI
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ARGUS C-4, Iloca Quick, Realist 35, Vito III	2.95	8.75	3.50	9.95	2.95
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A tiny gem of a meter. Extremely sensitive photo-electric cell. One hand operation. Covers all films ASA 4 to 400—all lens stops f:1.4 to f:22—all shutter speeds 4 secs. to 1/100. High-low scale. Complete with leather eveready case and metal lapel chain.

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BOOKS IN USE

by G. B. WRIGHT

A photographic "time-capsule," readable and useful

Once upon a time (and a true story can begin that way, also) there was a young man on the staff of a museum and he was given the task of setting up the first major exhibition in this country of the history of photography. This particular quest was very much to our hero's liking and he travelled about and found the materials which were displayed as "Photography 1839-1937" at the Museum of Modern Art.

The catalog, *A Short History of Photography,* remained in print long after the show closed. A dozen years later, re-written and enlarged, it appeared again as *The History of Photography from 1839 to the Present Day* (Museum of Modern Art and Simon and Schuster, $5.00).

All proper heroes, of course, should live happily ever after. This one, Beaumont Newhall, is continuing his search as Curator of the George Eastman House in Rochester. More to the point here, his book is the one single source on the subject in English which is both reliable and exceedingly interesting.

The pleasure of re-reading

I want to remind you of it because, six years after publication, it remains the most "current" book on photography now in print. It is not only good reading, but it constantly amazes me, month after month, by the amount of useful information crowded into its 256 pages and by the perceptive evaluations of individual photographers and of general trends. Some of these are spelled out in the text and many more are there, between the lines, as you reread. I find that this reaction is shared by everyone to whom I mention it.

There is certainly no book on my own shelves to which I turn more often. (After six years, my copy is beginning to look as shabby as a public-school reader and needs replacing —proof of its value to one reader.) And the more I bring to the book from other reading and from experience, the more I find patiently waiting for me. For all the ease of reading, it is a profound and thoughtful study.

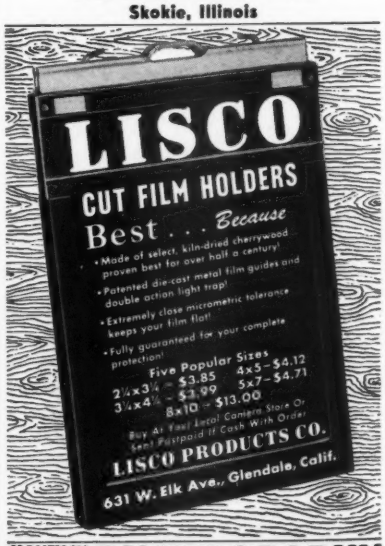
Actually, it can be an annoying book; many times when I have been overcome by the brilliance and originality of some notion which strikes me, I find later—implicit behind 25 words or a paragraph somewhere in Newhall's book—that this same idea

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has long ago occurred to him, been evaluated and probably thoroughly researched, and fitted into its logical place as just one more brick of his careful structure.

The surface and the depth

Newhall begins his book with the early (Renaissance) use of the *camera obscura* as an artist's tool, continues into the early chemical investigations of the effect of light and to the first sun-pictures. He describes the methods of Daguerre (the metal plate) and of Fox Talbot (the paper print) and their consequences. He shows the rise, a century ago, of pictorialism, traces photojournalism and movies from their tentative beginnings to the present.

We see photography become self-conscious—"Is photography an Art?" has been asked for a long time now. He shows us where "straight" photography emerged as a conscious method and when some photographers realized that their work was "documentary". He concludes the account with the reproduction methods which make a single photograph simultaneously available to the millions, and with the development of color.

To summarize the book so briefly is to distort it. There are few important developments in photography which I have failed to find noted here when I have needed information.

Names and dates, of course, are meaningless in themselves. History in any field has value as it makes the present more meaningful and supplies some tentative guide toward the future. Not the least value of *The History of Photography* is that Newhall never hammers a thesis at his reader and mounts no soap-box. But the facts are so organized that they make sense: you can see the threads without losing sight of the over-all pattern of the fabric as it is displayed.

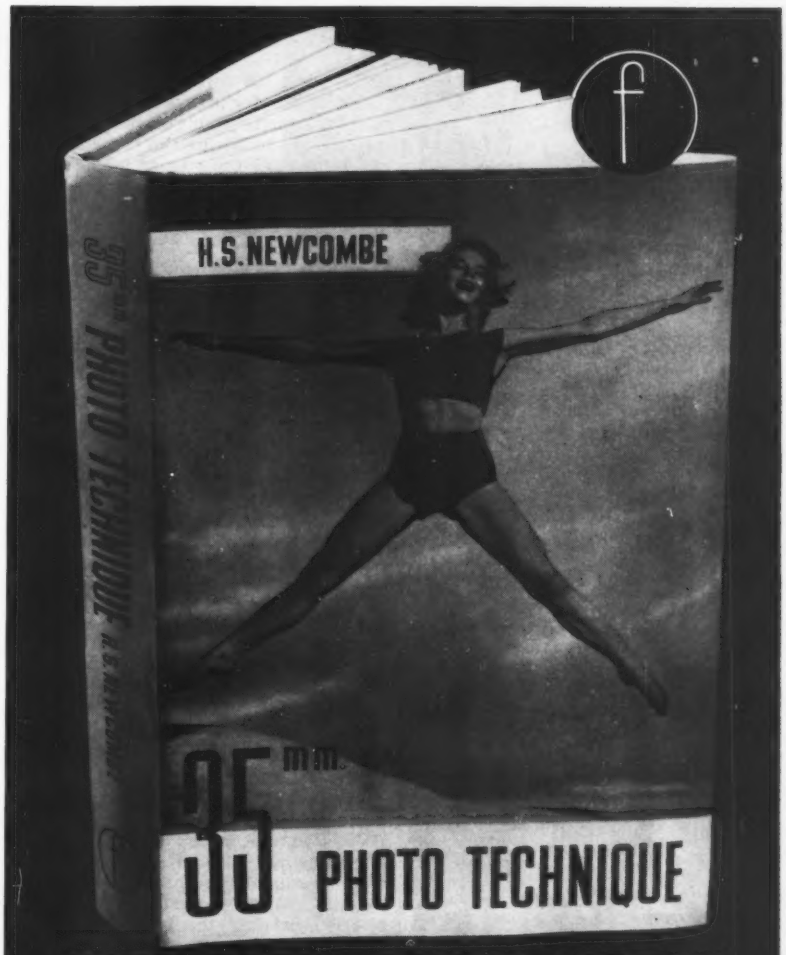
It is no easy task to make this kind of sense out of all the millions of photographs which have been made since 1839, to tell a clear story (and one which has never been challenged in any important aspect), to be concerned with values and yet remain objective. Newhall has done all this and his accomplishment becomes more evident as the book stands up year after year.

The photographer as hermit

Animals do not have a civilization or a culture in the human sense of these terms because, every generation, the individual must begin afresh, learn his own lessons within his biological limits. Humans, on the contrary, can preserve ideas and record them in words and pictures. These recorded ideas can be passed "horizontally" among contemporaries and "vertically" down the generations. We stand on the shoulders of our ancestors and look out toward wider horizons.

Every creative photographer must work out his own way of looking at

(*Continued on page 146*)



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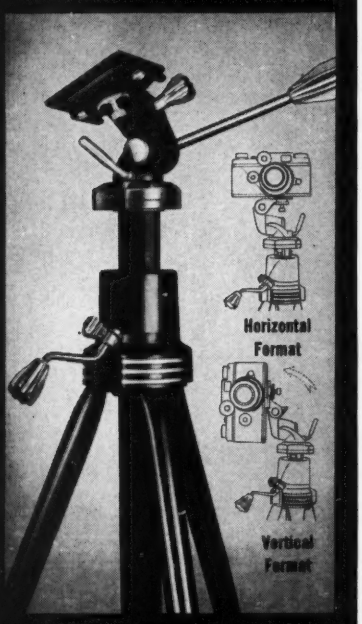
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BOOKS IN USE

(*Continued from page 145*)

reality and his own methods of expressing his feelings about what he sees. Yet many young photographers spend years repeating the experiments and relearning the lessons which others worked out long ago. Some of this is inevitable and useful in individual development. But to choose ignorance of the past is to deny one's essential humanity.

The more you know about what has gone before, the more clearly can you work out today's approach and glimpse tomorrow's potential.

Newhall, happily, is not at all as solemn about it as the two paragraphs above. He tells an interesting story and he tells it well. You can read it for a general impression of a century's developments, for the human stories here, or just leaf through the illustrations, a wonderful collection. You will enjoy it. But I warn you, if you pick it up occasionally to re-read you will find yourself thinking about this wonderful, adolescent medium of ours. Suddenly, the photographs you see will take on more meaning for you.

Can you ask anything more from a book, which is interesting, too?

Other writers, other books

There are several books which I have used recently which should interest readers. First, the most competent beginner's book I've ever seen: *How to Take Better Pictures,* by Arthur A. Goldsmith, Jr. (Bobbs-Merrill, $2.75).

It is wonderfully illustrated with live, interesting pictures and written clearly without omitting any necessary information or writing down. I wish I had had this book long, long ago when I first looked suspiciously at a camera and wondered how it worked.

Goldsmith covers everything from simple camera faults through exposures under sun, available light, flash and flood, action, color, and on to enlarging. Keep it in mind as a possible Christmas present—you could spend more and give far less value.

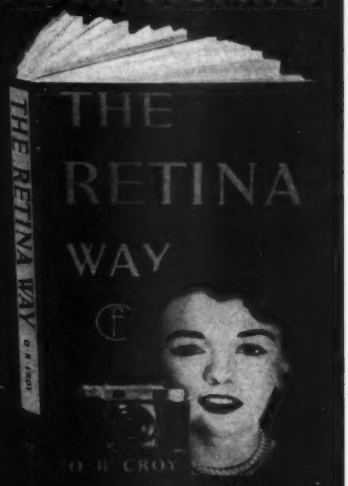
New books coming

There are so many thousands—millions, in fact—of snapshot makers and more serious amateurs, and so many of them turn out incredibly bad pictures, that there is always a market for new beginners' books.

I'm looking forward to another new one which promises well since it is written by a camera store owner who taught photography to air cadets during the war and who has seen more than his share of amateur work go over his photo-finishing counter. Shortly after you read this, your camera store may have copies of *Secrets of Taking Good Pictures* by Aaron A. Knopf. (Hanover House, $2).

No single book, or single approach to photography, suits everyone and this one may reach enough amateurs to help raise standards among a few

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thousand more. I hope so: the more people there are who take really good pictures, the better off all of us in photography will be.

Also available about the time you read this is *Candid Wedding Photography*, by Henry Lefebvre (Amphoto, $4). This is very practical advice from a studio photographer who has been in the business a long time. It is illustrated with many full-page pictures of the type which appeal to customers.

Color indoors and out

I have enjoyed very much a non-photographic book which you, too, may find interesting, particularly if you are not confined to an apartment-subway-office kind of life. It is *The Nature of Light and Colour in the Open Air*, by M. Minnaert (Dover, paper $1.95).

What causes a halo around the moon or a streetlight? Why are we far-sighted when we swim under-water without a mask? Why do falling snowflakes sometimes look black? For these and a thousand other phenomenon of vision, the author has a physical (or physiological) explanation. This book won't help you make better pictures directly, but you may see things you never noticed before after reading it.

Controlling color effects

There is a chapter on photography in the recent *Lighting for Color and Form*, by Rollo Gillespie Williams (Pitman, $8.50). The author is a lighting expert, particularly in architecture and the theatre, and his book is a practical text for those working with light professionally. Film and television workers will find much useful information on light and color throughout.

Less technical but equally practical is Faber Birren's *New Horizons in Color* (Reinhold, $10) which covers the subject from interior decoration to industrial safety applications of color. There are several chapters which a photographer will find interesting and useful on the psychological effects of color, on color organization and harmony (getting away from some of the rigid methods which are still taught in schools), and on color vision. There is also a very excellent bibliography.

—THE END



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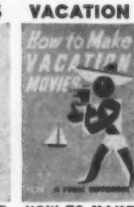
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What's Ahead?

by LLOYD E. VARDEN

Is graininess still a problem?

A few years back it appeared to me as though practical photographers had rather suddenly lost interest in the problem of "graininess". I think I have evidence to show that this is true. And I am inclined to believe that the explanation for such a rapid decline of regard for a really fundamental aspect of the photographic process resulted from its overemphasis through a period of about 20 years in popular photographic publications. The *emphasis* itself (from around 1934 to comparatively recent times) was not at fault, but the confusion that developed from the introduction of so many "special" fine-grain developers —most of which were innocently (?) endorsed by well-known photographers—fomented an artificial competitive situation among photographers, in which personal "claims" became more important than facts.

The scientific viewpoint

All during this period, photographic scientists in the industry possessed a reasonably clear picture of the factors that induced minimal graininess. Their opinions have (by necessity of newly established facts) changed through the years in minor details, but essentially nothing has occurred in the progress of photography during recent years to alter the main principles which photographic scientists have been expounding, even long before 1935. The unfortunate development that arose which, incidentally, put the uninformed fine-grain developer producers in a favorable selling position, was the entry of the major film manufacturers into the "special" fine-grain developer field. This was nothing more than a pure case of sales competition causing otherwise intelligent groups of people to become a party to a fraud. True, in very highly controlled test trials, a statistically *real* superiority could be found for a given manufacturer's developer over another. But when this was the case it only put the particular photographic research lab people back in the good graces of the sales managers. The researchers knew very well that they had accomplished nothing of great significance, although in some cases when the sales department was extremely successful with a developer, even the scientists responsible for it began to believe that they had hit upon something miraculous. (This is a short-lived mental exulta-

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tion for the scientist, however, because he invariably comes down to earth after the glamour of sales success wears off.)

Getting back to the question, "Is Graininess Still A Problem?", I say "yes", with no reservations!

Graininess problems, in spite of their de-emphasis in recent years, are still with us in a big way. A photographer who has no difficulty in obtaining a sharp 30 x 40 inch glossy enlargement (or larger) from a 35mm negative made on fairly high-speed film is—besides being a good technician—pretty well convinced that graininess is not an issue of importance. Such attitudes, though, exist only because of traditionally accepted limits of the photographic process. There is no fundamental reason for it not being possible eventually to produce sharp enlargements of smooth appearance (grainless) up to 30 x 40 inch and larger from film areas a mere fraction of that of the standard double-frame 35mm negative. Before this exists in reality it is necessary to discover more facts about *graininess*.

Let's take a new look

It may sound surprising to many of my readers when I state that there is no simple, foolproof method for determining film graininess on a meaningful, scientific basis. This is the underlying reason for graininess remaining a prime problem in photographic research today. Admittedly, graininess *evaluation* methods of one sort or another are known and used, but none that I know of strike at the root of the problem, "What *is* graininess?"

It is my opinion that the answer lies in *Gestalt* psychology. I believe that the experimental techniques which have been developed in this field could be applied to graininess studies to point up the significant factors which cause one to sense non-homogeneity of structure within a given visual area. (In case you don't know, *Gestalt* psychology pertains to the "whole" impression one perceives when confronted by a given visual pattern.)

I propose a method for studying the problem more or less objectively which, to my knowledge, has not been suggested before. What I have in mind involves a motion picture animation principle. Simple, regularly arranged dot patterns could be used as a comparison standard. Then, by dot size variations; displacements of uniform dot elements from regular to various haphazard arrangements; combinations of dot size variations and haphazard arrangements; use of "pure" white, up to black, backgrounds, etc., it would be possible to record and project a very wide variety of particle-size and distribution patterns at different light levels, in succession (or side-by-side) for visual evaluation, where all the factors which contributed to the impression of non-homogeneity (graininess) could be *measured*.

—THE END.

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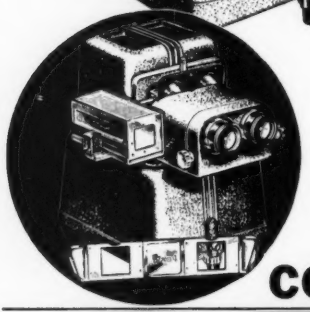
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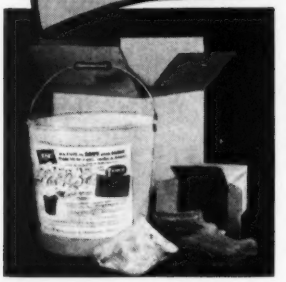
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(Signature of businesss manager.)

Sworn to and subscribed before me this 17th day of August, 1955. John F. Flanagan, Notary Public (State of N. Y.) No. 196, qualified in Putnam County. Certificate filed with Putnam County. (My commission expires March 30, 1956.)

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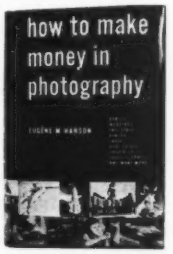


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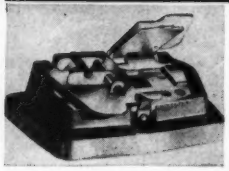
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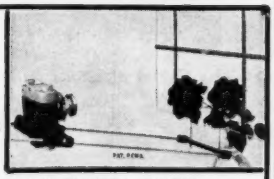
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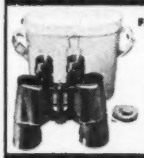
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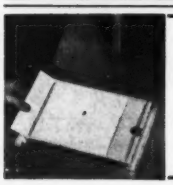
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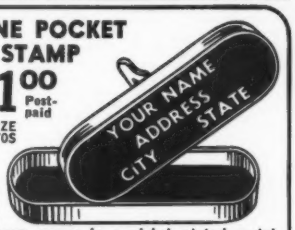
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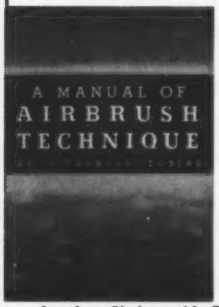
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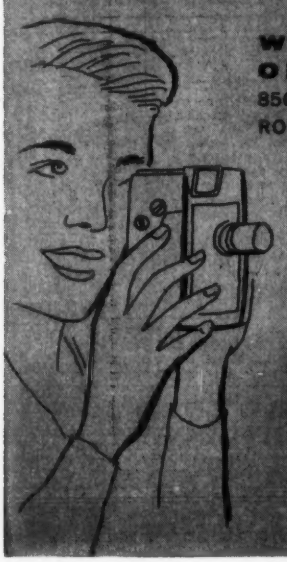
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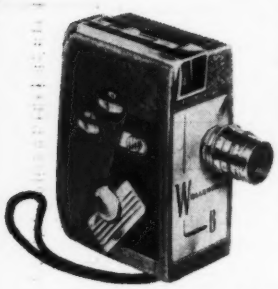


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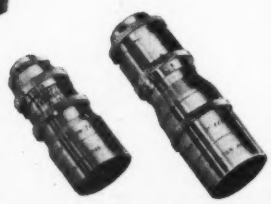
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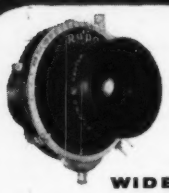
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Go picture taking with these two and you'll come back with every scene caught as it should be. Chances are you can own both cameras for less down payment than the cost of some box-camera outfits. Ask your Kodak dealer about the small down payments and convenient terms he offers.

Kodak Stereo Camera (top). Kodak Anaston Lenses, *f*/3.5 *Lumenized.* Kodak Flash 200 Dual Shutter with 4 speeds to 1/200 second plus "B." Quick-action zone focusing. Unique selector prevents exposure errors. Spirit level in viewfinder. Simplified loading; rapid crank rewind; automatic shutter cocking. Double-exposure prevention. Price, $84.50.

Kodak Signet 35 Camera (right). Kodak's finest miniature-camera lens—the Kodak Ektar Lens, *f*/3.5 *Lumenized.* Accurate coupled rangefinder combined with viewfinder. Kodak Synchro 300 Shutter with speeds from 1/25 to 1/300 second, plus "B." Ball-bearing lens mount; double-exposure prevention; automatic film stop; automatic film count. Price, $75.

Prices include Federal Tax and are subject to change without notice.

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